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LITERARY LANDMARKS

A GUIDE TO GOOD READING FOR YOUNG PEOPLE, AND TEACHERS' ASSISTANT

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BY

MARY E. BURT

TEACHER OF LITERATURE, COOK COUNTY NORMAL SCHOOL, ENGLEWOOD, ILL.

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To

MY EARLY TEACHER AND LIFELONG FRIEND,

MRS. S. J. G. FISK.

PREFACE.

It is not because I know so much of books, but because I know so little, it is because I have spent many years and hundreds of dollars to get a small knowledge of books, where, by taking a direct road I might have had a much larger knowledge at less expense, that I offer the results of my twenty years' work in the school-room to the public.

I have tried to make my work so broad that it may meet the needs of every class of readers, broad enough to answer all questions asked me in the many letters I receive asking advice in the selection of books for school and home libraries.

And more especially have I tried to make it an exposition of a more profitable use of books in the school-room than the cramming system of education recognizes.

MARY E. BURT.

Cook County Normal School,
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LITERARY LANDMARKS.

CHAPTER I.

THEORIES OF CHILDREN'S READING.

Know not for knowing's sake
But to become a star to men forever.
ROBERT BROWNING.

THE world is bristling with theories concerning the relation of reading to a child's education, and many and convincing are the arguments as to whether it should be juvenile or classic, scanty or abundant, poetry or prose, fact or fancy, imaginative or utilitarian, dead or living.

One enthusiast will tell you that a child should read only that which supplements his observations of natural objects; he should never read about an object which he has not first seen; another, that the child's studies should all be made from nature, reading almost nothing from books "lest his powers of observation be undeveloped," or his health suffer, small appreciation of nature and weak nerves always being placed in the same category with books; a third premise of the same theorist is that the child who reads will neglect and de-

spise work and grow away from his parents who are unable to keep pace with him because their time and strength are absorbed in caring for their family.

One writer tells us that the child should read everything he pleases, because it will give him a habit of reading, the habit being the important point, and that his reading should never be selected, since children are like rose-bushes which can draw from any soil only that which will nourish the rose-bush; another, that reading should all be expurgated and simple and as far as may be in monosyllables; one (I quote from a correspondent in a school journal), that children should have "only American books, written by American authors born on American soil, fired with American fire, kindled by American oil (petroleum)."

One writer insists that children should have only facts; another, that "easy science" should constitute the principal part of the child's library.

Many parents think that all necessary education can be derived from text-books, and that they have supplied the child abundantly with reading when they have given him a school reader and some good periodical like The Youth's Companion or St. Nicholas. Teachers are numerous who place no higher value on a child's reading than that it gives him the power of word calling or perhaps an opportunity to display rhetorical effects, or to accumulate stores of desultory truths.

After surveying the various theories as they range in line one sees that they all point in one direction, namely, to the fact that reading has *something* to do with a child's education; what that relation is and what it ought to be are the points to be considered.

It is a matter of statistics that seventy-five per cent. of the children who leave school to begin the work of the world take with them no knowledge of the laws which distinguish good books from poor ones, nor do they know how to select a library with reference to the development of a taste for systematic reading, and perhaps have no desire to possess any library whatever. A little reading is a dangerous thing, too much reading is more dangerous, and no reading whatever is the most dangerous of all.

That the majority of young folks read almost nothing, or only what is extremely commonplace, and that the theory that those young people who devote their leisure time to the best literature learn to despise ordinary people and things largely prevails, deserves the first consideration.

Nothing is so homeless as a bookless house, unless it be a house whose books betray a vulgar and narrow conception of life. A man's books form an average portrait of himself. Without books the merchant's palace becomes but a prison, "the trail of the upholsterer over it all," while a small library, well selected, may, like Aladdin's lamp, turn the abode of poverty into a princely home.

It is a sweet remembrance, that of a quiet old farm-house where a tired mother after a hard day's work gathered her seven children about her, her knitting-needles keeping time to the measures of the verses read by one of the group from a great poet. The poetry which she knit into the lives of her boys has out-lasted all the stockings, and crowned her memory with a halo of poetic recollections.

The boy whose mother "would not go to bed until she had finished reading Pepacton" with him is more to be envied with his poor jacket than the elegant lad whose mother, with no time to read, makes time to consult the latest fashion plates that he may be handsomely attired. There seems to be a settled conviction in the minds of many that children must make intellectual progress beyond their parents who are fated to lose out of their own lives any interest in books; and we often see stories of toil-worn parents who, having educated their children through many sacrifices, are pushed aside and kept behind the scenes because they are not up with the times. Investigations would doubtless show that such parents have had time to gossip abundantly while educating their children, and have shut themselves away from their children's mental life through wilful preference. It is not probable that many parents who are "behind the times" or do not keep up with their children deserve any sympathy. Chil-

dren crave intellectual comradeship, and the parent who enters into intellectual companionship with his child will not get "behind the times."

An uneducated working-man deploring his lack of early advantages was in the habit of taking his little son on his lap at night to hear his lessons. He followed the boy through all of his high-school work, and is to-day an educated man through giving the child continued sympathy in his studies. Herbert Spencer tells us that the father who has alienated his sons from him by his harshness might better have studied Ethology than Æschylus, and cites also the mother who can read Dante in the original, but who is mourning the child who has sunk under the effects of over-study.

Herbert Spencer might well spare himself the trouble of quoting such instances. Fathers and mothers who have ever read even so much as a good translation of Æschylus or Dante are not so numerous that they need suppressing. The man who reads Æschylus is not the one who is likely to force an abominable dogma on a child, and the woman who reads Dante in the original is far less apt to allow her children to be overcrammed with books than is the woman who cannot read at all. The mothers who do not read are far more to be dreaded than those who are guided by Dante.

"The learned eye is still the loving one."

Ignorance is far less sympathetic than is wisdom, far less careful.

Nor does greater danger lie in the direction of over-study. Where one person is injured from excessive use of the brain, many become degenerated from lack of mental work. It is safer to have no intellect at all than to have an unused intellect, since the unused mind, like an unused limb, becomes diseased, and destroys the health of its possessor. It seems a strange thing in this age of books to plead in favor of reading, and yet it is true that one may find everywhere young men and women who have never read a standard book, and scores of children, often from "the best families," who innocently confess that they read only the criminal news in the newspapers.

That fifty per cent. of all children who ever enter school leave before the age of eleven, that seventy-five per cent. have left at the age of twelve, and that they go from school without any literary discrimination, without any basis for directing their future reading, are large and significant facts, and should call forth the earnest efforts of all educators.

Next to the child who reads nothing at all, the child who reads too much is the most to be pitied; the child whose mind is a sieve through which all sorts of literary decoctions are strained, leaving behind only the refuse. If Dante "had gone astray in the gloomy forest" of modern "lit-

erature for children," he would have found a harder task to keep the direct path, worse panthers, leaner wolves, and the gateway to a deeper Hell than his own age afforded. Baron Munchausen relates that he stopped at a spring in a market-place to water his panting steed. The horse drank uncommonly with an eagerness not to be satisfied. The Baron, on looking backward, found the beast cut in two, and the hind quarters clean gone, while the water ran out behind as fast as it ran in before, without refreshing the animal at all. The children who imbibe unceasingly the "weak tea" steeped for them by people who "write down to children" are in much the same condition as was the Baron's horse. Their mental digestive organs have been cut off, and the "weak tea" is pouring through them. Children generally start out with good literary stomachs. They have strong appetites, and can digest many things which would discourage older people. They eat more rapidly, and often assimilate more completely. Children should have as much as they can grow by. They should neither be starved nor over-fattened, nor should their minds be dissipated by the ceaseless tide of "Juvenile Literature" which is inundating the land. The child who goes almost daily to the public library for a new book is on the road to literary debauchery. There are exceptional cases where in an hour a child will run lightly through a book and get all

that it holds for him. If he has a few good books to which he returns again and again, reading them with thorough appreciation, there need be no great fear if he uses many books for desultory reading, picking a sentence here and there as from an encyclopædia; but literary dissipation, like physical intoxication, can only end in degeneracy. The theory that rose-bushes will take up from any soil only what will strengthen the rose-bush is generous and beautiful, and would be practical if children were always rose-bushes. But if there is any poison-ivy tendency in a child, he will take up that which will nourish the poison-ivy if it is there for him to take up.

CHAPTER II.

READING WHICH DOES NOT DEAL WITH TOTALS. EPIGRAMMATIC LITERATURE.

Books should not be judged by brilliant passages.

GOETHE.

THE theory that text-book literature is all sufficient in the education of children is yet more mischievous than that text-books should be entirely dispensed with. Text-books give outlines for work, and supply much valuable material in everything unless it is in reading. Children are often injured much more than they are helped by throwing away text-books, since they lose out the connection between one day's work and that of another. Even the modern school-reader with its ill-assorted, namby-pamby, scrappy selections sometimes affords a chain, broken though it be, which vaguely hints at the possibility of an unbroken chain, a grand unity in reading, while it gives the child a small grasp of the printed page and a few gems worthy to be stored in the memory.

Children should have whole pieces of literature. Said a little girl, "I do not like my reader, because you no more than get interested when the

story stops," and after thinking a little, she added, "I don't think the stories amount to much."

A little boy, being asked to criticise the lesson he had been reading, laconically summed it up by saying, "It 's too young"; and another child, after vainly trying to get interested in an extract from one of Cooper's novels in a school-reader, said, "I don't like the middle of a story." Children want the beginning and the end as well as the middle. It is about as practical to try to interest a child in complex fractions before he has learned simple addition or subtraction as to expect him to take up a chapter or a few pages from the middle of one of Scott's novels, without knowing the beginning of it. What, it may be asked, does an entire piece of literature do for a child's education that selections in reading-books do not do, and this is an important point. Text-books give us fragments, while whole pieces of literature, especially masterpieces, give us units. The sense of fitness of part to part, the feeling for correct relations of things, this it is that distinguishes the one from the other. There are text-books which build up the sense of entireties in children, but this is not often true of school-readers.

Epigrammatic writing is very like the bad text-books, but is far more pernicious, since it tends in a greater degree to destroy the sense of correct relation in children. It is a fallacious idea that

children can derive great benefit from the reading or memorizing of many short texts or aphorisms to the exclusion of complete works. Lowell has described an epigrammatic writer as giving us perfect leaves, bark, wood, and roots for a tree, but clapt hodge-podge together in such a manner as never to make the unit — the real tree with its life. The losing out of life of this sense of artistic unity is one of the saddest results of an exclusive devotion to epigrammatic literature or to text-books. Artistic perception is not satisfied with distinct and isolated facts or fancies; it demands that pervading spirit which can exist only through the proper relation of part to part, and the masterpiece of literature, like the living body, is not a bundle of different characteristics but a gradual development. It was artistic perception which made Æschylus greater than Plato, Hawthorne greater than Emerson, George Eliot greater than all other writers of fiction, and Shakespeare greater than all other dramatists. Education is a seamless robe in which all present effects are naturally interwoven with past causes. The power of seeing this robe in its wholeness is the most important feature in a child's education, indeed only as he approaches to this large vision has he any education worth the name. The power of seeing entireties is the power which distinguishes the great artist from the poorer, the conscientious man from the merely honest one, the master from

the servant. The knowledge of entireties is the only real knowledge of truth. Goethe condemns the practice of judging a book by its brilliant passages. A book should be judged as a whole he tells us. And one of Browning's philosophers proves that a great truth may contain a dozen lies, while a dozen truths may be so put together as to make a great lie, the main thing being to get to the bottom principle. Epigrammatic reading begets an inability to find the leading thought in writings whose parts are correctly arranged and related. Circumstances having thrust upon me the necessity of studying an individual who read Emerson constantly, carrying a little note-book to jot down epigrammatic sayings, but who could see no deep underlying lesson in Wilhelm Meister or Hugo's Ninety-Three, my observations in this direction were first aroused. Following up my chance discovery, I found this person to be a type of the readers who exclude artistic writing and indulge almost exclusively in epigrammatic. It does not take large power to make an epigram, or large vision to grasp it after it is made. Epictetus does very well to sermonize from as do Plato, Emerson, and Seneca; keen intellectual enjoyment as well as some development of reasoning ability may come through a careful weighing of their sentences. But one can get nearly all of their aphorisms in Victor Hugo, George Eliot, Æschylus, Goethe, and Hawthorne with a magnificent super-

structure in addition. Goethe's Faust for older people and Dante for younger are worth more than all the epigrammatic literature that has ever been written. Epigrams are in nine cases out of ten only half-truths. Take the following as examples. "He builded better than he knew." This is not even a half-truth. Michael Angelo knew how to build much better than he ever builded; he worked under compulsions and limitations distasteful to him and crippling to his art. Take this epigram, "Do not think you can make a woman lovely if you do not make her happy." All the Madonna pictures contradict that. It takes only a glance to recognize that epigram as a half-truth; so also with the following which sound not only reasonable but invigorating until we look into them: "A good conscience expects to be trusted," "All strictly private ends are immoral," "Never was a sincere word utterly lost," "All the victories of religion belong to the moral sentiment," and so on. If one would take the great mass of such sentences which form the staple of to-day's so-called "deep thought" and investigate them, he would be amazed to find how few really great truths he could get out of them. Nevertheless, the epigram has its place in furnishing an occasional text for reasoning, and so affords a small culture. The danger lies in using too many epigrams without weighing them. One epigram well considered is worth many unweighed. Aside

from The Meditations of Thomas à Kempis, The Journal of Eugénie de Guerin, Carlyle's Heroes and Heroism, The Wit and Wisdom of George Eliot, Quotations from Robert Browning, and Bartlett's or any other volume of good classical quotations, I know of no books coming more or less under the head of epigrammatic writing really desirable in the school-room or worth putting into a child's library. The sayings of Thomas à Kempis are sweet and wholesome; the sentences from Eugénie de Guerin often have the delicacy of Keats and the majesty of Goethe; the sayings of Marcus Aurelius would be a landmark in any life. A sixth grade teacher in Chicago told me that she put a copy of the Meditations of Marcus Aurelius on her desk, and the children carried it to and from school, reading it by the way, gathering its pithy sentences as they would gather wayside flowers. I have seen many children delighted with the book, and stirred to gentle loving deeds through the thoughts from Thomas à Kempis, or quotations from Robert Browning. The Wit and Wisdom of George Eliot and Carlyle's Heroes and Heroism are adapted to eighth grade pupils, as are also the sayings of Epictetus. The Phædo of Plato contains many wholesome sayings which even the average seventh grade pupil may understand. I have seen sixth grade pupils somewhat pleased and profited by Emerson's Essays, but his writings might better be reserved for older stu-

dents who can find, as did many of the teachers in our Teachers' Training Class during the past year, much pleasure in tracing his thoughts to their various sources in earlier writers.

I have spoken at length on the subject of epigrammatic books because they serve as an illustration of many other kinds of books closely allied to them, and to the illogical arrangement of affairs generally which is often mistaken for a systematic course of education. If education means anything, it means such an arrangement of concepts in a child's mind as shall enable him continually to link each event to the one on which it ought to hinge, so that he may see the world as a masterpiece of creative goodness rather than as a few groups of disconnected incidents. It has long been my suspicion, and through many years of work in the school-room has at last become my conviction, that there is a natural logical sequence, not only in reading, but in all knowledge which should be applied in all teaching and learning, and which, if applied, would send the student forth, not with a small desultory knowledge of a lot of unassorted material, but with such an assortment of facts, such an architectural plan as should enable him to comprehend things in their entire history, and should cause him throughout life to continue the structure whose strong foundation promises so symmetrical a superstructure.

"To my son Hermann, and may the world never be too large for him," wrote a father on the fly-leaf of a world's history which he presented to his son, thus showing that he comprehended the value of learning things in their natural sequence; and one of our best thinkers sums up the same thought, saying, "The lowest stage of thinking supposes that its objects are all independent of one another."

"To know by wholes," or to see totalities, as Plato says, this is the point to be emphasized; to see the world in its evolution from its early physical forms to its latest songs.

CHAPTER III.

WORKS OF THE CREATIVE IMAGINATION.

The development of soul, little else is worth study.
ROBERT BROWNING.

THE reading which appeals most strongly to the young child is that which deals with the relations between people.

The first study from life which a child makes is that of the motives of the people about him, their relation to himself. Scarce has the babe learned the touch of its mother's hand ere it instinctively begins to weigh the meaning of that touch. "What has it to do with *me?* Will it hold to my lips the cup of life? Does that touch mean protection, or does it mean destruction?"

This is no doubt the reason why the fairy tale and the myth excite his first, his last, his eternal interest, since that class of reading depicts so strongly, so picturesquely, so humanly the relation of one living being to another.

A letter from Colonel Parker presents this claim of the child most vividly: —

The liveliest conscious activity of a child is fancy; the little creator creates his own world and lives and

moves and has his being in it. Without pictures, images created by fancy, a child's existence would be a desert waste. All history proves this; myths, fairy tales, parables, have made children and childish peoples happy throughout the ages. Myths and fairy tales are the sure signs of the upturning of the hearts of the little ones to God. The proper function of fancy in intellectual life is spirituality. Spiritual truths are hidden in the precious honey of stories. My friend, Professor Hall, of Johns Hopkins, has said that a precept may be a lie to a child, while a tale of fiction may be the essential truth the growing soul needs. The atheism, the materialism of the present day in our land, is largely due to the banishment of fiction and fairy tales by the Puritans. "Facts," Gradgrind, "Facts," drive beauty and holiness from the child's heart.

The prevailing school of pedagogics in Germany, the Herbartian, have made the development of spiritual life by means of fairy tales a special purpose of education. In Dr. Rein's Manual for Teachers there is a large collection of fairy stories for children. Dr. De Garmo, of Normal, Ill., has translated a number of them. Of course the greatest care should be taken in the selection of these tales. "The pure in heart shall see God" should guide the teacher in the selection and relating of the stories. It takes the deepest and clearest discrimination to understand the needs of the child's heart. With fancy, as an irresistible tendency, comes *curiosity*.

God made man a seeker for truth; this truth and the truth which fancy brings do not wholly satisfy.

Every child is a born naturalist, his heart turns to flowers, birds, and beasts, to all the animals and inanimate things as the blossoms do to the light. Fancy may lead to fanaticism, to dreaming and idle revery; the softly, beautifully told tales of the Creator, by the expression of his thoughts in nature, modify, reconcile, and avert these dangers.

The study of Nature makes *the child a truth lover.* I would place with fancy, elementary science, observation, followed by reading.

John Burroughs's little book, Birds and Bees, is a joy forever. I read it through at one sitting.

In it fancy meets science, and science conquers. Truth is stranger than fiction. Follow science, the plants, animals, how they live and grow, with the lives and growth of good men and women, that is history; fancy, science, biography, history, to develop the divine tendency of truth, seeking, "Blessed are they which do hunger and thirst after righteousness for they *shall be filled.*"

One word about the teaching. Everything depends upon the teacher's being filled with the subject. The light that shines from the teacher's eyes leads the children upward and onward.

In a word, the more the teacher is animated by the story or subject up to a certain point, the higher the children will climb to meet her. Full comprehension of meaning on the part of the child is not necessary. A taste of a great thought is far better than the full comprehension of a small one.

Though the child should people his world with

its chemical, its vegetable, its animal life, though rocks and rivers should tell him their stories, flowers and trees whisper to him the secrets of their birth, though books of science, history, and travel should reveal to him the wonders of the world's material forces, he would yet have failed to find its deepest life and truest history unless he has enjoyed its works of creative imagination.

Poetry is truer history than is history itself. The songs which have burst forth from the human heart from the early dawn of thought to the present are far more significant than stories of lifeless pebbles, or of flowers which wither and decay, or of birds and beasts which perish and are not. The meanest myth which ever sprang from the lips of the simple, wondering savage in the earth's long childhood has more of aspiration, more of inspiration in it, than the whole world of soulless wonders. The highest office of reading is not to open the eyes of the child to the evolution of the material world, or to teach him to adapt its resources to his own subsistence; he needs no books for that. The greatest hunger of the human soul is not for food. It is that he may better understand soul-motives and heart-needs; that he may more freely give to the heart-hungry, and more freely receive from the soul-full; that he may live out of and away from his meaner self; that he may grow all-sided; that he may look with analytic rather than with critical eyes upon the erring; that

he may relish the homely side of life, and weave beauty into its poverty and ugly hardships; that he may add to his own strength and wisdom the strength and wisdom of the past ages; it is that he may find his own relation to the eternal that the child, equally with the grown person, turns to the songs which ravish the ear and gladden the heart.

I have heard educators urge that the children of laboring people should be taught merely to read and write a little lest they "become educated above their employment," and, learning to despise work, grow unhappy. In something of the same spirit, Ruskin speaks rather derisively of "the people who do not distinguish between books for the laborer and the school-man." I once asked a division of pupils, most of them children of working-men, which would make life more endurable to them if they were obliged to lead very poor lives, — obliged to do the meanest labor, such as scavengers' work, — to be in total ignorance of good books, supplied only with the poorest if with any, or to be finely educated, acquainted with the greatest classics. There followed a lively discussion, and one child admitted, much to the disgust of all the rest, that a fine education would subtract from one's power to endure the hardships of a menial life. One little boy thought he could be a better ditch-digger with Marcus Aurelius to think of, and a little girl from a saloon believed people would not come to the saloon to spend

their money if they loved good books ; for her own part, she would rather stay up-stairs with her books than tend bar. The little library she had collected was better than many which may be found in the homes of teachers and ministers. A little girl whose father was a laboring man of no literary pretensions, poor and sick, who lived in a crowded tenement house in a degraded street where cleanliness was next to impossible, told me that it always brought a smile to her father's face when she brought a good book from the public library ; reading was almost the only pleasure they had. It always excites my indignation and contempt to hear " scholars," putting themselves on haughty pedestals of classicalism, speak disparagingly of giving the greatest works to laboring men or their children. If any one needs " the consolations of philosophy," or of beautiful poetry, it is the laborer ; and oftener than otherwise the child who has to work for his daily bread will lay hold vigorously of what is fine and poetic with a grasp that wealth and previous culture have no conception of. Almost any teacher can show better writing from children than there is in Queen Victoria's Journal, and sentences equal to Ruskin's. There *are* no " books for laborers and books for scholars," unless it be that the great books belong to the working-man and inferior books to the school-man. Instead of assuming that laboring men would be made unhappy and dissatisfied with

mean work if they were to know the best books of the world, it would be far better to assume that laboring men and their children might learn to love their work better by clothing it with the garment of thought which the good book is sure to furnish. The sophistry that men can be more cheerful workmen if they know nothing of books is only equalled by the sophistry that "men of brains" need know nothing of hand work.

There are many popular fantasies in regard to classic reading for young people; one, that the classics are very difficult and should be reserved for young men at college; another, that those young men who read them in the original know more about them than the people who read translations. A scholastic, given to nice and fine points of speculation on various philosophical systems, was once asked to give a talk on Dante to an audience of country school-teachers and replied, with a face radiant with self-superiority, "What can *they* want of Dante?" as if a few divinely appointed "scholars" held a monopoly of that gracious poet. And a very kindly but rather incredulous critic wonders what will be left for people when they get older if they master the classics while they are young. It is a rare instance when any young man who has read the classics in the original in college can give the plan of the Iliad or Æneid, or the main thought in any poem of Æschylus or Sophocles. "Oh, all that we did

with the classics was to translate them; we just ponied up for examination!" is the favorite solution. As if to translate a poem were to pick it up like a basket of chips on one side of a fence and set it down like a basket of chips on the other. The truth is that the classics are simpler by far than the great mass of modern writing. They are nearer to children and the childhood of the race. They are the a, b, c of literature and of history, and give the clue to modern thought. I have lately read the lament of a rather lame writer who is moaning because he read the classics while young, and so is deprived of the pleasure of reading them now and having them "fresh" to him. He may well spare himself his sobs, for what little mental muscle he has is no doubt due to the classics. It has been one of the pleasing experiences of our recent work with pupils in the the eighth grade, that those children who dipped superficially into Homer a year ago have shown the most eagerness "to return to the Argive ships" this year, and the most intelligence in a careful study of some of those delightful chapters. It is a shallow stream which reveals all of its treasures at the first glance. It is a superficial book that must needs be "fresh" to hold the interest. It is a trite character that reads merely "to get the story," and having once got it is palled by it. After a child has done that unheard-of thing, mastered the ancient classics, he might do

as does Gladstone, master them again when he gets older; or, if he is absolutely distressed for want of something intricate and difficult, there is Rosmini's Philosophy, or Browning's Sordello. And after he has arrived at his second childhood there is still left all that juvenile literature he neglected in his first childhood. One has no need to fear that with all the Journals of Psychology, Philosophy, Economics, and Science constantly issued, a person is going to lack reading of a high character after he has "mastered the classics." The danger lies in destroying the power even to begin the classics. A letter from Charles Dudley Warner gives excellent points on this subject: —

I cannot, in one letter, say all that I would like about books for children. As a general thing, I do not believe in books written for children. Most of the books of this sort seem to be a fatal mistake, enfeebling to young minds. To read constantly about children and childish things may do little harm, but there is no lift in it for the imagination or the heart; and many of those books which introduce the elements of love, of self-conscious relations, of coquetry between the sexes, are positively vicious. This applies to many books which are popular with children. I notice that children who are fed on such books, following this course by jejune goody-goody novels or "stories," are more or less intellectually and morally demoralized. They lose the taste, or never acquire it, for robust, healthful literature. I am not sure but it would be a gain, if all the so-called children's books were destroyed, and the

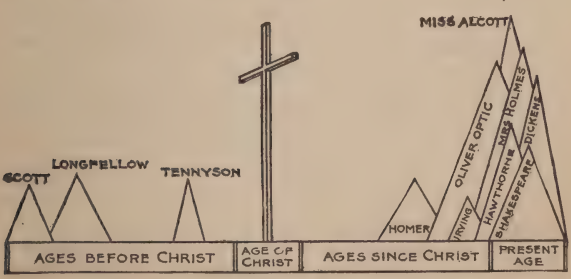
children depended altogether on what we call adult literature. I know of a family of young children who read, or had read to them, a translation of the Iliad. They were perfectly captivated by it, and they got more out of it, even though not able to read themselves, than they would have got from a whole library of the stuff children now commonly read. Bear in mind, that there is little or no benefit in reading, unless the reading is good. In my district school-days we did not have much juvenile literature, and I remember how the fine selections of good literature in the reading-books ennobled the mind and kindled the imagination. But, as I said, the subject is too large for a letter. With my views I am plainly incompetent to make out a list of "books for children," as the phrase is.

Still, I will mention a few "children's books," simply to indicate the character of books of this sort to be preferred, and not intending to exclude others as good.

The Arabian Nights (selections of the best tales abridged), Robinson Crusoe, Swiss Family Robinson, Maria Edgeworth's Parents' Assistant, Castle Blair, by Flora Shaw, Jean Ingelow's Stories told to a Child, Holiday Hours, by C. St. Clair, Mrs. Ewing's Stories, and Miss Yonge's Dove in the Eagle's Nest. The list of books of the sort last named might be made much longer. Yet I think that children who read these could be as easily and more profitably entertained by The Lady of the Lake, Rab and His Friends, and a great many English stories, or more modern sketches, tales, and biographies written for adults."

In the study of reading or literature there is the same hodge-podge arrangement of studies in

schools throughout the land that one finds in the study of geography and history; and children leave school with all sorts of jumbled ideas concerning books and authors, their relation to the world's history, and their comparative value. To satisfy myself on this point, I have asked young people from twelve to fifteen years of age who have left school to give me a sort of summing up of their knowledge of books and authors in a diagram after the plan of the one below with about the following results.



It is a rare instance where a graduate of a high school can tell whether Dante led Virgil, or whether Virgil led Dante; whether Homer drew his inspiration from Alexander the Great, or whether Alexander the Great acted under the inspiration of Homer; whether Charlemagne and Mohammed were factors in the problem which Tennyson has worked out, or whether Tennyson sprang forth, a species by himself, unrelated to any

other age or even to his own. One needs but to glance at a high school "Course of Reading" in any city or town to see the same "system." Here are Enoch Arden and Gray's Elegy, perhaps, leading up to some study from Homer. Studies from Whittier, Longfellow, Pope, and Shakespeare all mixed together to lead up to studies in Scott and Virgil, no one study bearing the remotest relation to any of the rest or to the world's literature in its evolution through the ages. "Whose fault is it?" Certainly not the fault of the young people. They are seeking for the truth, the truth in its entirety. In grammar and primary grades, and in country schools, the main object in reading seems to be to drill the children; in other words, to give them the method, which is too often a mere externality, rather than the motive, which is always sure to propagate many good methods. In the anxiety to call words correctly, to articulate clearly, to gesticulate impressively, to get definitions and spelling, the chief objects of reading, namely, the getting of the largest thought of the writer and the relation of the writing to the world's progress, are left out. The emphasizing of external forms instead of ideas has led on to a distaste for good reading, and out of that has grown the theory that reading should be very simple and monosyllabic, a theory which has done much to expel good literature from school-readers and substitute weak and pointless studies. The

truth is, that a child does not dread hard words so much as insipid thought; he will be tripped up a hundred times by short words, where he will stumble once over long ones, and will acquire a better vocabulary of words and better style of pronouncing if the idea is emphasized above the mode of expression. He will read with better expression if his mind is searching after the largest thought in the piece than he will if he is continually nagged at concerning the definitions of words.

That children's school-reading is a confusion of great and small, good and bad, important and unimportant, fine and coarse, unrelated and unassorted, is the main point under consideration. If men and women wish to read in a topsy-turvy fashion it is their own business; perhaps no adult can or should tell any other adult what he ought to read; but children at school do not do their own choosing, and it is important that they learn to read in such a way that the materials they gather shall form a something entire. They have the ability "to grow a faculty" for preferring the better book instead of the worse. Many teachers have proved to their own satisfaction that young children prefer great classics to weak reading. I have seen a hundred young people in fifth and sixth grades spontaneously applaud, with no prompting from any teacher, the finest and subtlest thought in analyses of Hawthorne's Great

Stone Face and The Christmas Banquet, where I had expected a very funny essay to win all the enthusiasm. And I know that the vulgar printed matter which is thrust by vile publishers upon innocent young people cannot hold its own against the pressure of the great book. The masterpiece will stand against commonplace reading as soon as the child either feels or recognizes the laws of literary art, and he is often more responsive to those laws than are older people. Where the adult will satisfy his conscience with the assumption that "It 's all a matter of one's private opinion whether a book is great or not" (a common saying among people not acquainted with the laws of criticism), the child with more open sense and a greater desire to weigh matters will delight in applying the tests given by Goethe, Lessing, Dante, and other great thinkers who have revealed those laws. Since the laws which underlie good painting are very much like the laws governing the worth or worthlessness of literature, a teacher can very easily draw the child's attention to both sets of laws by means of photographs from good paintings. Here is a picture of a blind girl, sitting in a rocky cavern, holding out a light that others coming into the cave may not stumble. Though blind she is giving light to others. The child will soon discover that the picture is a revelation of the beauty of self-forgetfulness and care for others. Comparing the picture with Warner's

matchless story A-Hunting of the Deer, the child will find that a story may in the same way reveal the same beautiful sentiment, and by indirect questioning he can arrive at the law that a work of art which reveals a noble passion must be greater than one which reveals a mean sentiment, all other things being equal. Of other studies illustrating the same law, Enoch Arden, Christmas Carol, The Dog of Flanders, for fifth, sixth, and seventh grades, Browning's Ivan Ivanovitch and Story of Donald, Lowell's The Vision of Sir Launfal, and Craddock's Floating Down Lost Creek, for seventh and eighth grades, are only a few of the many beautiful studies which teachers may select. The drama of Prometheus from Æschylus is a magnificent study of self-sacrifice, and our practice teachers at the Normal School, after making a study of the poem, succeeded in the eighth grade in getting warm discussions concerning the motives of the characters. The study of Philoctetes in the seventh grade (Plumptre's translation), although pointing an opposite sentiment, leads to similar reasoning. Chaucer's Griselda calls forth various expressions; some children regard the heroine as an example of self-sacrifice, and others a specimen of stupidity. A child will take home the lesson of self-sacrifice, when he has discovered the beauty of it by looking at it from a scientific standpoint, when he will revolt against it if it is preached at him.

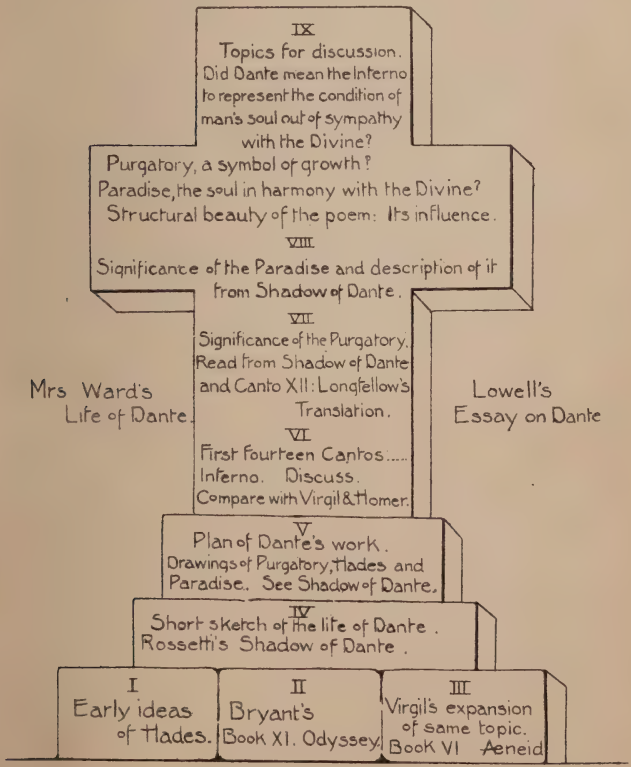
A photograph of Leonardo Da Vinci's Last Supper put in contrast with a photograph of Giotto's Last Supper will lead on to the discovery of a new law in art. In one picture the disciples are arranged in groups, each interested in the others of his group, and all interested in the great central figure, Christ. In the other picture each disciple sits in a stilted position, an independent being, bearing no particular relation to the rest. If the child cannot discover for himself that one picture is greater than the other because its parts are all related to each other and to the whole, a little discussion will bring it out. It is much better for the child to discover these laws for himself than to force them upon him, since it will lead him to try to discover new laws, and consequently make him modest concerning his own private opinion; it will also teach him to be willing to look at things from different points of view, and to hold his opinions open to new convictions.

As a contrast to Da Vinci's Last Supper take Thorwaldsen's Sale of the Loves. Here the child can see a series of beautiful thoughts, each one leading on to the next, but the whole forming a succession of pictures rather than one picture. It is very beautiful but lacks artistic unity.

The law that a work is greater whose parts are correctly related to each other and to the whole is universally recognized by great critics and easily demonstrated by young people.

An outline for the study of the development or growth of Dante's Divine Comedy.

"A small taste of a great book is worth more than a large taste of a poor one" Col. Parker.


IX
Topics for discussion.
Did Dante mean the Inferno to represent the condition of man's soul out of sympathy with the Divine?
Purgatory, a symbol of growth?
Paradise, the soul in harmony with the Divine?
Structural beauty of the poem: Its influence.
VIII
Significance of the Paradise and description of it from Shadow of Dante.
VII
Significance of the Purgatory. Read from Shadow of Dante and Canto XII: Longfellow's Translation.
Mrs Ward's Life of Dante
Lowell's Essay on Dante
VI
First fourteen Cantos..... Inferno. Discuss. Compare with Virgil & Homer.
V
Plan of Dante's work. Drawings of Purgatory, Hades and Paradise. See Shadow of Dante.
IV
Short sketch of the life of Dante. Rossetti's Shadow of Dante.
I
Early ideas of Hades.
II
Bryant's Book XI. Odyssey.
III
Virgil's expansion of same topic. Book VI Aeneid

Plato recognized it and illustrates it in perhaps an amusing manner. Two is not two, he says, by virtue of its being one plus one, but by reason of its quality of twoness, thus showing that two may be looked at in its totality rather than as separate units. Lessing and Goethe emphasize this law. Dante's Divine Comedy is the best possible illustration of it. No one reading The Inferno or the Purgatorio or Paradiso alone can make any just estimate of the poem, since the whole is a single concept, and a just estimate of it can be made only by taking a bird's-eye view of it as a totality. Something like such a view of it may be obtained by drawing diagrams of each part as does Miss Rossetti in The Shadow of Dante, and studying the plan of it as given by her. Such studies in connection with the most impressive cantos can hardly fail to show the unity of Dante's work. That almost every pupil in an eighth grade division would rather have gone on with the study of The Divine Comedy than to have dropped it was sufficient proof to me that my experiment in putting the poem before them was a satisfactory one. Midsummer Night's Dream and Philoctetes (Plumptre's translation) for seventh and eighth grades, Lamb's The Tempest for sixth grade, the Antigone of Sophocles for older people, are all interesting studies and illustrations of this law of structure. Amélie Rives's The Story of Arnon is one of the most beautiful stories from an artistic

standpoint that American literature affords. A sixth grade class in Chicago during the last year gave their teacher enthusiastic essays upon it, essays which bore conclusive evidence that the artistic unity of the story had made a great impression upon them, although perhaps they had not formulated any rule.

Of shorter studies whose artistic build may be less pronounced, though none the less beautiful, Matthew Arnold's The Forsaken Merman is to me the most exquisite. This poem I have read and had read in sixth, seventh, and eighth grades, generally with great effect. I was introduced to the poem by a pupil reciting it to me. Its ethical is almost equal to its structural beauty. Lowell's The Legend of Brittany for private reading, Swinburne's Ode to Proserpine (the cleanest and most charming of his poems) and Browning's Saul for older people, Schiller's Veiled Statue of Truth, Goethe's Erl King, Bryant's Ode to a Waterfowl, Holmes's Chambered Nautilus, Tennyson's Lady of Shalott, Sir Galahad, and Elaine, Bryant's Thanatopsis and Death of the Flowers, Whittier's Skipper Ireson's Ride, Gray's Elegy, Burns's John Barley Corn, Hood's Eugene Aram, Drake's Culprit Fay, Scott's William and Helen and The Lay of the Last Minstrel, Coleridge's The Ancient Mariner, Lanier's Marshes of Glynn (equal to anything Wordsworth ever wrote), Mrs. Brown-

ing's Lady Geraldine, Browning's Ivan Ivanovitch, Herbert's Ode to Virtue, Sarah Orne Jewett's Caged Bird (Atlantic Monthly, vol. 59), Longfellow's Bell of Atri, — any of these studies for seventh and eighth grades.

Campbell's Lord Ullin's Daughter, Tennyson's Lady Clare, Christmas, and Lord of Burleigh, Scott's Lochinvar and The Lady of the Lake, Browning's Ratisbon, How they brought the Good News to Aix, and Dog Tray, Bryant's Whitefooted Deer, Byron's Prisoner of Chillon and Sennacherib and Battle of Waterloo, Southey's Blenheim, Longfellow's The Village Blacksmith, The Birds of Killingworth, and Psalm of Life, Matthew Arnold's St. Brandan, Mrs. Browning's The Poet and the Bird, Hood's The Song of the Shirt, Hunt's Abou Ben Adhem, Mrs. Hemans's Spring Song, Shelley's Ode to the Skylark, Wordsworth's The Kitten and the Leaves, Burns's Auld Lang Syne, Maud Muller, Cowper's The Dog and the Water-lily, for fifth and sixth grades.

Wordsworth's We are Seven, Burns's To a Mouse and To a Mountain Daisy, Mrs. Browning's Romance of the Swan's Nest, Lowell's Without and Within, The Heritage, and Rhœcus, Campbell's Hohenlinden, Longfellow's Children's Hour, The Emperor's Bird's-Nest, and The Wreck of the Hesperus, William Blake's The Little Black Boy and Pipe Me a Song, Southey's The Inchcape Rock, Hood's I Remember, Cowper's

John Gilpin, Dog and Bird, The Silk Worm and The Cricket, Hogg's Skylark, and Sheridan's Ride, for third and fourth grades,

Wordsworth's Lucy Gray, Alice Fell, and Goody Blake, Aldrich's Baby Bell, William Blake's On Another's Sorrow, J. T. Fields's Rover and Ballad of the Tempest, Campbell's The Harper, Burns's Linnet, Mrs. H. H. Jackson's Spinning, Whittier's Barbara Frietchie, Mrs. Hemans's Casabianca, Longfellow's Paul Revere's Ride, Tilton's Song of the Fly, for first, second, and third grades. These are all studies which children are apt to like very much, and nearly all of them illustrate in a greater or less degree the law of artistic unity.

Poems can easily be spoiled as artistic works by burying them in collateral reading, and by stopping very frequently to nag the child concerning the definition of some word. Take as an illustration Whittier's Barefoot Boy. "What is a boy? What is a blessing? Where did the strawberries grow? What are pantaloons?" and so on. The child's comfort in reading such a piece for totals instead of details can be as completely spoiled by spurious questioning as was the musician's pleasure in trying to render a beautiful piece of music when he mistook a fly-speck for a very high note and tried to sing it. Several years ago I heard a teacher give a lesson on The Village Blacksmith, taking the word "chestnut" as the key-note of the poem. The lesson was really

a "science-lesson" on chestnuts. I once heard Tennyson's Lady Clare spoiled in like manner. The lily-white doe which Lord Ronald brought to his cousin was made the turning-point of the poem. The doe, the number of its legs, the length of its tail, the shape of its ears, the color of its eyes, its food, the species to which it might have or might not have belonged, these were the points brought forward for consideration, while the ethical lesson underlying it, the one thing that tended to make the poem sweet and poetic, never came up at all. One teacher will take an essay of John Burroughs and turning its poetic side out make a poem of it, while another, turning its scientific side out, will make the most abominable prose of it. Collateral reading does little more for poetry than to spoil it, since it tends to destroy its totality and break it up into epigrams; nevertheless, preliminary reading may pave the way for it. Studies similar to Romola, Hypatia, Ivanhoe, and Julius Cæsar require preliminary reading, geographic, historic, and classic. The study of Dante requires all this, and collateral reading also. But all collateral reading in connection with studies of purely artistic value comes under the head of "lumber."

In addition to the laws of art already mentioned, the child can easily see that the work of art which portrays a national life, a religion, is greater than one which shows some pettier feeling.

Macaulay tells us that religion is at the foundation of the best art, and that national life is at the foundation of religion. That Homer reveals the most intense feeling of a great nation is sufficient reason why he should be read. It is not above a child's comprehension that the greatest work of art will have universal types in the foreground and universal life in the background. Hector and Andromache caressing their babe in the foreground form a type of the universal. Every manly man would linger to kiss his wife and babe before going into battle. The great contending armies in the background make a type of universal or national life in the days of Homer. Millais's Huguenot Lovers is another picture of the sort, although the national life is suggested rather than represented. Romola is a wonderful illustration of this law. Her trials are just such trials as women in general have, especially if they are loyal and high-minded; while the contending of different religious factions is a universal state of affairs. As revealed in that book, it was the national life. The Tale of Two Cities, Ivanhoe, and indeed any of Scott's works, the drama of Julius Cæsar, Picciola, Les Misérables and Ninety-Three by Victor Hugo, Cooper's novels, Uncle Tom's Cabin, The Courtship of Miles Standish, all stand the test of this law.

That a work of art should suggest more than it expresses is another recognized law of art, and

one of the most delightful. An artist painted an irresistibly funny picture called The "'Possum Story." An old colored man with his hands in the air, the keenest mirth in his face, telling a story to a group of colored boys who were ready to burst with laughter. The fun in the picture surprised me anew into a hearty laugh every time I saw it until the artist painted in the dead "'possum." After that I never saw any fun in the picture, but felt only a pity for the dead animal. The story, or suggestiveness, went out of the picture when the reality came in. Prue and I, by Curtis, is the finest illustration of this law that I have ever seen tried in the school-room. It gives rise to many discussions concerning the pictures it suggests. Prue and I is one of the first books I should put into a child's library. Thoroughly and loyally American, poetic, humorous, it stands alone as a work of the creative imagination.

Among other studies which illustrate the law of suggestiveness, and are readable by young folks, are My Summer in a Garden (fifth and sixth grade children enjoy that almost equally with seventh and eighth, — the book is very funny). Any of Browning's poems are suggestive, leaving the reader to think out the problem for himself. I had the pleasure of reading The Return of the Druses with about twenty of our teachers in the Training Class during the past winter, and a

young girl of the seventh grade who was present discussed the characters in the poem with great concern. The poem would make an admirable eighth grade study, as would Colombe's Birthday.

Such laws of literature as can be obtained from Poe's essay on his composition of The Raven I have presented to a seventh grade class, and they can easily see the contrary effects of long and short vowels and get the idea of coloring in literary art. The laws of music or quantity as taught by Lanier in his Science of English Verse are beyond grammar pupils, but should not be beyond high school pupils in the last year's study.

A child may distinguish between good books and worthless ones through his native intelligence, or he may learn to do it from some inner leading, or from some external motive; as an act of conscience because he thinks it right; as an act of curiosity because he "wants to see" for himself what makes a book good; as an act of sympathy because he wants to know what it is his parents or teachers love, and share it with them; as an act of vanity to make himself superior. I have heard the argument put forth by educators that children usually make hypocrites of themselves, pretending to prefer a good book to a poor one to gratify the parent or teacher. A teacher whose efforts in this direction had been dampened by such remarks told me that she had seen more children

make hypocrites of themselves by pretending to like weak and silly books to gratify an uncultured teacher than by pretending to like the good; and here she struck a key-note, for most of the hypocrisy among children (and there is not so very much of it) is the pretence of liking stupid lessons and flat, pointless books, instead of really good ones. I have seen children read and enjoy a good book with one teacher, and, going to another who did not like the book, and made fun of it, pretend not to like it to gratify the second teacher. Children can be ridiculed into despising a good book they have learned to like far more easily than they can be wheedled into pretending to like a good book. There are older people who illustrate the same point. They read Browning in private, and enjoy his works, but will not tell of it for fear of being ridiculed; as Amélie Rives says, "One hardly likes to acknowledge that he understands Browning; so much ridicule has been bestowed upon his obscurities that it seems like posing to understand him."

Whether a child likes a book or dislikes it is little to the point. He has no judgment in the matter until he has made repeated investigations. A young teacher once told me that she disliked myths, she had never read them, she did not like to teach them, and she saw no use in teaching children anything about the myth-making age; but being of a receptive and conscientious mind,

after studying Dante and finding out the magnificent use he made of that material, she saw how foolish it was to form judgments without premises.

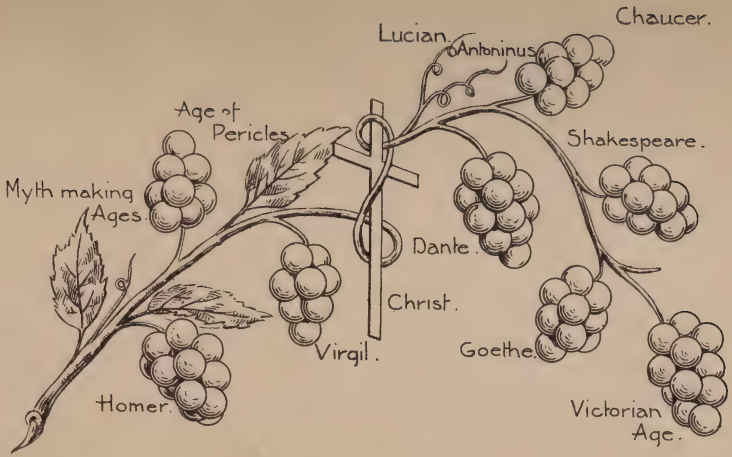
The most beautiful road in desultory reading is the road leading out of it, and when a child has learned to distinguish between a good book and a poor one he has taken the first step away from desultory reading; but he has yet had no fair view of literature, no real basis on which he can build his future reading until he has seen literature in the light of its history or its growth. There are related landmarks in the literature of each epoch of the world's history which may serve as links or as foundation stones in a child's knowledge even in the lowest primary grades. There are studies which may follow each other in natural sequence at every point in the child's growth, forming an ever-widening horizon, wherein the world's literature shall grow upon his vision. It is the one office of reading in school to give the child that which will enable him to educate himself as far as reading will do it, and any child who leaves school, even at the age of ten, without an outline in his mind which shall serve him as a basis for future reading, either systematic or desultory, a plan by which he can go on educating himself indefinitely and intelligently, has been defrauded of the one thing that makes school worth attending.

It *is* possible, and it *is* practical, and it is

necessary for a child to get a world's-view of literature, to see thought in its evolution, if he ever becomes self-educating. The growth of thought is as graspable by a child's mind as is a plant's growth. It lies within the circumference of his ability to see the wave of thought which rippled in the myth rise in grandeur into the drama of Æschylus, and break upon our own shores in the stories of Hawthorne or the songs of Whittier, Longfellow, and Lowell; to find that the heart-beat of Homer sent the blood leaping through Virgil's veins and quickened Dante's strong hand; to feel little by little the pulse of the centuries throbbing as one great pulse, the pulse of humanity.

It is not a theory, it is a fact which has been successfully demonstrated in our last year's work at the Cook County Normal School, and in evidence of it I offer some of the work of the children. At the end of the year I asked the children of the fifth, sixth, seventh, and eighth grades to prove to me by some original design that they understood the development of literature. One little girl drew a tree in which she made the roots symbolize the myth-making age, the trunk all literature, the first large branch Homer and each successive branch the next literary landmark (according to chronological arrangement) which she had in her mind until, arriving at the newest branches at the top of the tree and the buds and

blossoms, she wrote the names of those of our own authors from whom we had been reading in the class. A little boy drew a ladder in which the lowest round was the myth. Each successive round was the landmark he had taken in climbing upward toward the present age. Another child took a garden as her symbol, and laid it off in lots, arranging them according to the size and value and succession of her landmarks. A young boy drew a top and painted it in circles. The point on which all reading revolved was the myth, and each circle above symbolized the epochs of literature as he had them in his mind. A young girl drew a castle, each tower representing what was to her a literary landmark. One little girl invented a very ingenious musical design. The staff represented all the literature she knew anything about. Each measure was a great epoch. The quarter and eighth notes were the lesser writers, the half and whole notes the great writers according to general opinion. She placed these notes higher or lower on the staff according to her personal opinion as to their value. In this way she had a chance to express her own feelings as well as the critical sentiments of others. To indicate lost literature she used a rest, and as she put rests in wrong places she revealed the fact that literature with which she was unacquainted was "lost" to her. The whole design when finished made a pretty little tune indicating that


Chaucer.
Lucian.
Antoninus.
Age of Pericles.
Shakespeare.
Myth making Ages.
Dante.
Christ.
Virgil.
Goethe.
Homer.
Victorian Age.

literature looked at in its whole history, or in its growth, was a harmony. She then selected one note in the last measure and wrote an essay on it, explaining the relation of the study to the present epoch of literature, and to literature as an entirety, not omitting the main idea of the poem, the ethical point.

A seventh grade child invented the following design to show that she had landmarks along the road from long ago to now, and the idea of further growth in it makes it very suggestive.

Another seventh grade child invented a design of a clock and brought me a large and handsome drawing of it, of which I have made a rude copy, and she has written out a description of our last year's work and explained how her design stands as a symbol of it. In the original design she had the minutes indicating the lesser books or writers she had become familiar with between the great landmarks, the hours.

OUR YEAR'S WORK IN LITERATURE.

I have been asked to invent a design to illustrate our year's work in literature and to write an account of it.

My diagram shows the development of literature and a few of the authors from whom we have studied.

The first lessons that we took were studies from Burroughs entitled Birds and Bees. These were

lovely little sketches from out-of-door life among insects and birds. This, by my diagram, is ten o'clock literature, because it comes in the present age.

We took some of the Greek myths. The one about Proserpine, the bride of Pluto, pleased us all. A great many of these myths we read from Hawthorne's Tanglewood Tales and Wonder Book. From the same book we read Hercules and The Three Golden Apples and Baucis and Philemon. This on my diagram comes at three o'clock.

We studied from Fenelon's Lives of the Philosophers, and read the Dialogues of Lucian.

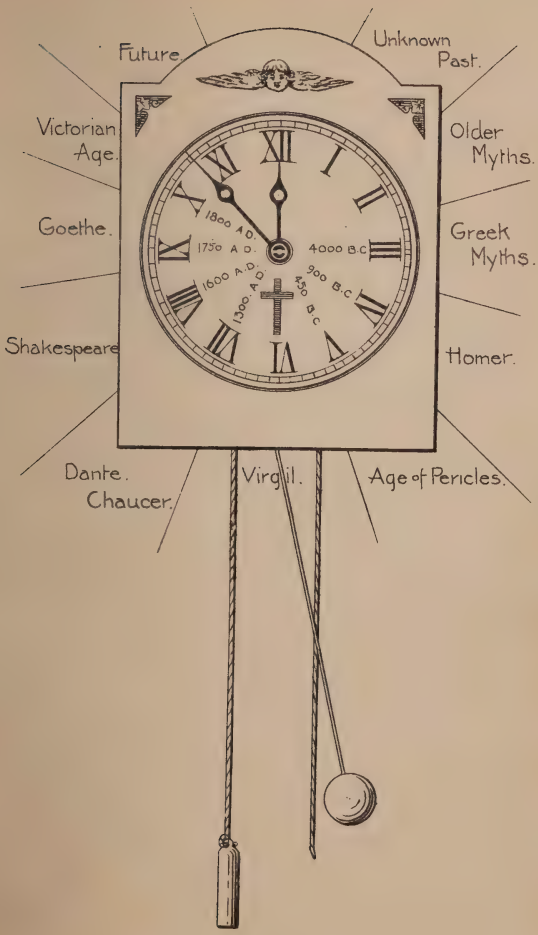
We read the myth of the Horse of Troy, and after that Virgil's version of the same story from George Howland's translation.

We then took some studies from American authors, and we read and discussed the Nürnburg Stove and Rosa Damascena, also.

We studied and wrote a review on the Sad Little Prince by Edgar Fawcett. We were very much interested in this story, which we took to study the motives of the characters in it.

Our next author, Charles Dudley Warner, pleased us very greatly. He is the author of In the Wilderness.

We studied the American stories to find out about their authors, and to compare their thoughts with those of ancient writers.


Future.
Unknown Past.
Victorian Age.
Older Myths.
Goethe.
Greek Myths.
Shakespeare.
Homer.
Dante.
Chaucer.
Virgil.
Age of Pericles.
1800 A.D.
1750 A.D.
4000 B.C.
1600 A.D.
900 B.C.
1300 A.D.
430 B.C.

After this we went way back to the age of Pericles at five o'clock.

In studying Sophocles's drama of Philoctetes we learned how to make character studies. We compared Philoctetes with the man who shot the deer in In the Wilderness. We used Plumptre's translation of Philoctetes, the teacher doing most of the reading as we had only one book. Often in the morning we read a few texts from Marcus Aurelius and discussed them. We took studies in geography, all the time corresponding to those we had in literature. In geography, when we studied France we had a study from Victor Hugo, and we read about Napoleon; in Germany we studied Charlemagne, and read some of the Stories of Chivalry which rose at the time of Charles the Great, the "Founder of the Western Empire." We read these tales from Legends of Charlemagne by Thomas Bulfinch. Charlemagne rose to his empire about the year 800, nearly half way between Virgil's and Dante's time, or between VI and VII on my diagram.

Cervantes, we then found, overthrew this kind of literature, and we read some of his amusing stories about Don Quixote. We read of his starting out and being knighted, of his choosing his lady, of the slaying of the wine-bags, about the windmills, and how he mistook them for giants who were challenging him to a conflict. It is all exceedingly funny, but is a great satire on the

ridiculous customs of that time and effectually overthrew them. We used Duffield's translation.

In connection with our geography of Germany we took Grimm's Fairy Tales to find out the early literature of that country, and Goethe's Erl King as a study of the later literature. We read the early legend of Faust from Zig-Zag Journeys.

We studied Schiller's The Veiled Statue of Truth, and several other small poems which were written about that time.

Chaucer's The Knight's Tale was one of our favorite studies, and in connection with it we took Midsummer Night's Dream, which we found very similar to The Knight's Tale.

Addison's Sir Roger de Coverley, a little part of Dante's Inferno, the Story of Socrates' life, part of Victor Hugo's Toilers of the Sea, Browning's Ivan Ivanovitch, The Girl of Pornic, and the Pied Piper of Hamelin, and Matthew Arnold's Forsaken Merman were some of the studies we discussed during the year.

We had a very spirited discussion on Ivan Ivanovitch as to whether this mother had any right to sacrifice her children before herself. I believe she had, and I think the majority of the room were on the same side with me.

Our teacher told us the story of The Birds by Aristophanes, and the last study we took was The Dog of Flanders. It is a beautiful little story, but ends very sadly.

We had two lessons a week with the practice teachers, and studied Ragozin's Chaldea to compare the Chaldean myths with the Greek myths, and a lovely little story written by George William Curtis entitled Prue and I. It is very fascinating and very helpful. It brings out the idea, "Have we any right to judge other people's characters, unless we mean to do them good, and make them better by it?" This story brings up many questions as to right and wrong. It is very hard to decide which is right, for each side seems equally balanced. Mr. Curtis always leaves the question open. He never decides it for you. I would rather have written that story than be the Queen of England.

Another seventh grade child, who took the lessons described by the preceding pupil, invented a diagram and has explained it in his essay, showing that he has some literary landmarks in something like the right order, and that he realizes that literature is a chain instead of a hodge-podge mixture.

LUCIAN.

The main thought in Lucian's writing Dialogues of the Dead was to make fun of the gods, so that people would not believe in them, as that was the age when they were doubting whether there were any gods or not.

The Sale of the Philosophers was written so as to make the people not believe in those old philosophers so much.

I think Lucian went too far in making so much fun of the old philosophers when in reality they were great men. It made the people think that they were not so great after all.

Lucian is a very witty writer I think, and his wit is not like the wit seen in the newspaper as it is not personal.

A young girl of the same class has followed the myth of Charon through several changes, and sees him as the top stone of a wall whose foundation was in the myth-lore.

HOW CHARON BECAME A PICTURE.

On the walls of the Sistine Chapel in Rome is Michael Angelo's grand painting of the Last Judgment, which was opened on Christmas Day in the year 1541 to the public.

At one end of this grand fresco is the scene, Charon waiting for his passengers whom he is to convey over the river of death to the other world. Michael Angelo gets his idea of this picture from Dante's Inferno, and if we would trace it back into the far gone ages we should find that the thought which Michael Angelo so grandly put into his picture is that a ferryman would be ready to convey dead souls across the river of death,

came as far back as the Greek myths; from thence it was developed first by Homer, second by Lucian, third by Dante, and then into a grand picture by Michael Angelo.

Lucian speaks of Charon in an amusing and sarcastic way, as if he did not believe that there was any such ferryman, while Dante looks at it in a dignified and solemn way.

A young girl in the eighth grade furnishes a diagram, that of a huge river system, as illustrative of her knowledge of the year's work and of her grasp on the thought of the evolution of literature.

A REVIEW OF OUR YEAR'S WORK IN LITERATURE.

We began our year's work in literature by finding out that when man was first created he wondered at everything, then he began to imagine, then to reason, and then to express his thoughts, first by pictures, then by wedge-shaped letters, and finally by writing. Many writers think that many of man's first words were imitations of the sounds of Nature, as "splash" is an imitation of the sound made when the foot is placed in the water.

As nearly as we could find out, Mesopotamia was the first place in which man lived. We studied the history of Chaldea, the Chaldean myths, and how Nineveh and other cities were destroyed.

We read Ragozin's history of the excavations in these cities by Layard and other explorers.

We next took up the Greek myths, for in all our after-reading we will continually find allusions to these myths, and a great many of them are very beautiful. Ruskin says that to the mean person the myth means little, but to the noble person it means much. The myth of Athena is very beautiful, and so is the myth of Prometheus. We studied the myths of Chronos, Rhea, Zeus, Juno, Athena, Apollo, Ceres, Vesta, Neptune, Pluto, Vulcan, Hermes, Mars, Orpheus and Eurydice, and Medusa. In the study of Athena we read from Ruskin's Queen of the Air.

I take the diagram of a river to show the different ages of literature, the different authors, and their relative worth, because we will remember it much longer if the eye as well as the ear grasps it. The myths are represented as the lakes in which the great river rises. Homer is a river which drains them all.

We next talked about the difference between a good book and a poorer one, and we came to the conclusion that it is not a matter of opinion as some people think, but a fixed law of reason, whether a book is good or bad. We studied what seemed to be the laws which determine the worth of a book. A great book seems to be one, no part of which could be dispensed with, and yet have it remain perfect. We illustrated this by the use of different pictures.

Our next study was Homer. We read five books, and the teacher did most of the reading in order to omit certain parts. We read from Derby's translation.

After studying Homer we compared the Chaldean myths and the Greek myths, and decided that the Greek myths were much fuller and richer than the Chaldean myths.

Then we took up the myth of Prometheus as a study in the age of Pericles, but to show the development of one thought we took all the poems written about Prometheus. We read Æschylus's, Goethe's, Lowell's, and Longfellow's versions of Prometheus, and noticed how the modern authors used new forms, and even developed new thoughts from the old myth.

Then we had a lesson from Charles Dudley Warner's My Summer in a Garden. It was not connected with anything we had had before, but we took it as a rest. It was like going off on a summer vacation.

We next read from Fenelon's Lives of the Philosophers, first because it really was a great age, and because it would be necessary for us to know something about the philosophers when we came to read Lucian. The philosophers lived in the age of Pericles.

Then we did not follow the outline chronologically, but omitted Virgil, for we wished to show the connection between the philosophers and Lu-

cian. We read the life of Lucian, and then The Sale of the Philosophers. We next took up Marcus Aurelius Antoninus to compare him with Lucian, for their style and thought is so very different. We can find many of the thoughts of Marcus Aurelius in many of the modern writers, and especially in Emerson. Marcus Aurelius and Lucian are not large rivers in comparison with the others.

Then we went back to Virgil, using Howland's translation, and read in Book I. the storm scene which is very beautiful. In Book II. we read about Laocoön, using a picture of the statue of the Laocoön and reading from Lessing's Laocoön. Then we read a piece written by Virgil about bees, and compared it with what John Burroughs says on this subject. After reading Lessing's Laocoön we had a discussion about how far a face could show agony and still be beautiful, and the reason was to have it serve for a Grammar lesson.

Our next lesson was a study from the Life of Chaucer, as he was one of the two great authors in the next age, after which we read The Knight's Tale in the Canterbury Tales. The teacher read the most of it in order to leave out some parts. Then we read some short criticisms of Chaucer by Walter Savage Landor, Elizabeth Barrett Browning, Tennyson, and Lowell. Of all the rivers in my diagram, I think Chaucer is the most sparkling yet peaceful river. We brought

out the thought that Chaucer played more on the emotions than those before him, and that he fixed the English language.

Then we studied the Life of Dante, who is placed by some writers as the greatest author who ever lived. He is indeed a grand river. In studying the history of the times in which Dante lived we used Swinton's Outlines of the World's History. Before commencing to read Dante's Divine Comedy we read from the eleventh book of the Odyssey, and the sixth book of the Æneid, because it seems as though Dante got many of his ideas from Homer and Virgil, and Dante sometimes uses the same figures of speech (as where he compares the spirits dropping into Charon's boat to autumn leaves, which is what Homer and Virgil compare the spirits to). Dante uses the mythology a great deal, but it is the dead part with him, and Christianity is the vital or live part, while the mythology is the vital part with Homer and Virgil. The mythology is only the frame-work with Dante.

We read twelve cantos of the Inferno, and our teacher explained the meaning of each canto. Then she gave us an outline of what was in the rest of the Inferno and in the Purgatorio. We read the description of the beautiful staircase in the twelfth canto of the Purgatorio. We had large drawings of the Inferno and the Purgatorio. We had the promise of having a few lessons in the Paradiso, but the term was too short.

Next we read from that great river — Shakespeare. We read Midsummer Night's Dream, and were delighted to find that Shakespeare used the same old woods which Chaucer used in The Knight's Tale as the scene, and that Shakespeare used the same form which Æschylus used, but Shakespeare uses more characters than Æschylus does. We also took up the study of Julius Cæsar with the practice teachers, but had not time to finish it before the term was up. In preparing for the study of Julius Cæsar we studied the geography of Italy and of the Roman Empire up to the time of Christ. In studying this we used Swinton's Outlines of the World's History, and Anderson's General History. We also studied how Rome was built, and the different buildings in Rome, and the pictures of these were of great help.

We had one study from Lord Bacon's Essays to compare them with Shakespeare's writings.

Then we made a study of Tennyson's Lady Clare, of Robert Browning's Ivan Ivanovitch, of Hawthorne's Great Stone Face, and of John Burroughs's Idyl of the Honey-Bee. These studies were short, and we made them more particularly for character studies. I think Browning's Ivan Ivanovitch is very thrilling, and is told in a very charming way, putting the story in its best light, and leaving us to draw our own conclusions.

In addition to these studies, with the practice

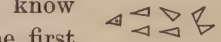
teachers we have made studies of Schiller's Veiled Statue of Truth, Curtis's Prue and I, and Ivanhoe, and a Chinese poem concerning Confucius.

In studying Ivanhoe we began by studying the geography of England, then the history of England, including Chivalry, Feudalism, Feudal castles, and the Crusades, using Ten Boys on the Road, Dickens's Child's History of England, and Swinton's Outlines of the World's History.

From a little girl in the sixth grade I received the following essay, which shows that she feels the growth of literature, and has at least three landmarks placed in line, and has connected with them the idea of growth. It is a small beginning in the right direction.

HOW LITERATURE GROWS.

The first thing we know of literature was from the picture writing. If a person wanted to write "fish," he would draw wedge-shaped letters, and it would look like this. Then we know of kings and their history; the first king wrote his history on one side of the bricks of his palace, and sometimes the next king would turn the bricks around and write on the other side.



Next mythology began to sprout in this way: one person saw the sun rise in the morning and said, "Apollo rises"; then somebody made it longer and said, "Apollo rose in the morning and

saw Daphne. She was so beautiful that he wanted to marry her, so he chased her and tried to catch her. He chased her through the heavens until she came to the West, and she turned into a laurel tree."

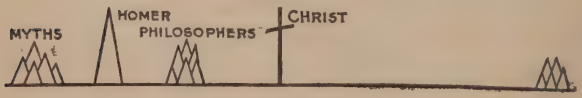
There are many other myths beside this, and people believed them; but that was when people were beginning to think, and that is how they were founded.

Homer took many of these myths and put them in one great book all together; no one had an education unless he knew all the myths. Homer's book was as the Bible is to us.

Most of our writers now have mythology in their writings, as we found in Dickens's and Hawthorne's stories.

The next little essay from a ten-year-old child in the fifth grade, together with the diagram with which she has illustrated it, shows that she has grasped four epochs of literature and the idea that they are related.

HOW LITERATURE BEGAN.



Myths were founded by people giving things names and telling stories about them. For in-

stance, they called the sun Apollo, and said he kept going round the world, and that the moon was Diana, and a fly chased her round the world and she is going round still.

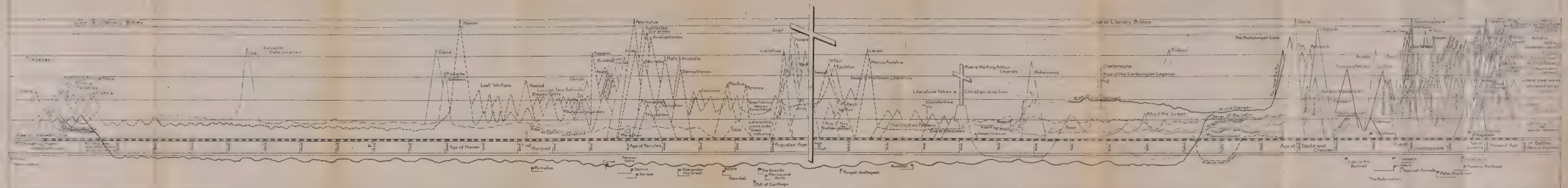
And then came Homer, and he gathered the myths together and made one great poem. And after Homer came a lot of philosophers, and some of them made up stories. And one was a pretender, and he said, "I can go to Heaven by going up that high mountain"; he went up and never came, so the people thought he had got there; but a long time after his shoe was thrown out by a volcano, and everybody knew he had thrown himself down a volcano.

Then came the time of Christ, and that was the time the Bible was written.

The error which this little girl has made in regard to the time when the Bible was written suggests the inquiry, "How many people know when the Bible *was* written or appreciate its literary value?" I once asked a class of young teachers to point out to me where Job or David or Daniel came in regard to other great landmarks, and although they were good Bible scholars, they frankly and laughingly admitted that it was the first time in their lives they had associated Bible characters with anything else on the face of the earth. The atrocious way in which the Bible is taught in lesson papers, mangled, disconnected, reduced to

epigrams, is a singular barbarity. Children in general believe the Bible to be a multitude of short texts. It is considered almost a sacrilege by many people to see the poetic beauty, the literary value of the Bible. In the search for valuable details, its worth as a whole is left out.

We can see in the diagram of the little ten-year-old girl (a diagram which she did not invent) how simply she started and how easily she can add to her outline new landmarks as she gets older. To look at the other extreme and see what will develop out of so simple a beginning, I present a chart of our work. At the end of our year's study we found that out of our studies in all the grades, including the Normal, this diagram had grown as a matter of necessity because there was something there which *had to grow;* it had invented itself. Beginning with a simple straight line to indicate the four thousand years of literature (about all the literature available in the school-room), placing the cross of Christ in the centre as the great turning-point of the world's history, taking a few simple lessons in the myth-making age, lessons which led on to something in the next epoch to which they were related, step by step, little by little, our chart grew into the shape in which (with a few corrections and suggestions from one of our best writers) I present it. It would be worse than absurd to present so intricate a chart to a beginner; the point is to


Job
Homer
David
Aeschylus
Sophocles
Euripides
Aristophanes
Herodotus
Solomon
Last Writers
Hesiod
Sappho
Buddha
Thucydides
Socrates
Plato
Aristotle
Demosthenes
Lucretius
Plautus
Terence
Virgil
Horace
Ovid
Livy
Seneca
Pliny the Younger
Tacitus
Juvenal
Plutarch
Marcus Aurelius
Lucian
Dante
Petrarch
Boccaccio
Chaucer
Froissart
Malory
Mohammed
Charlemagne
Rise of the Carlovingian Legends
Rise of the King Arthur Legends
Literature takes a Christian direction
Constantine
The Nibelungen Lied
Ariosto
Tasso
Camoens
Cervantes
Shakespeare
Milton
Dryden
Pope
Swift
Addison
Johnson
Burns
Scott
Byron
Goethe
Schiller
Lessing
Heine
Victor Hugo
Balzac
Dickens
Thackeray
Tennyson
Browning
Carlyle
Ruskin
Arnold
Emerson
Whitman
Poe
Hawthorne
Longfellow
Lowell
Holmes
Whittier
Irving
Cooper
Bryant
Mark Twain
Howells
James
Matthew Arnold
Stevenson
Kipling
Barrie
Hardy
Meredith
Conrad
Shaw
Wells
Galsworthy
Bennett
Lindsay
Masters
Lanier
Sandburg
Frost
Lowell
Robinson
Amy Lowell
Vachel Lindsay
Edgar Lee Masters
Carl Sandburg
Robert Frost
Edwin Arlington Robinson
Conrad Aiken
Sara Teasdale
Edna St. Vincent Millay
Elinor Wylie
Witter Bynner
Stephen Vincent Benet
Archibald MacLeish
Alfred Noyes
Rupert Brooke
Lascelles Abercrombie
John Masefield
Wilfrid Wilson Gibson
Ralph Hodgson
James Stephens
Padraic Colum
James Joyce
Joseph Conrad
Arnold Bennett
John Galsworthy
H. G. Wells
Thomas Hardy
George Moore
George Bernard Shaw
Rudyard Kipling
Sir James Barrie
Robert Louis Stevenson
Oscar Wilde
Walter Pater
John Ruskin
Thomas Carlyle
Matthew Arnold
Alfred Tennyson
Robert Browning
Elizabeth Barrett Browning
Christina Rossetti
Dante Gabriel Rossetti
William Morris
Algernon Charles Swinburne
Edward Fitzgerald
Walter Savage Landor
Thomas Babington Macaulay
Thomas De Quincey
Charles Lamb
William Hazlitt
Leigh Hunt
Robert Southey
Samuel Taylor Coleridge
William Wordsworth
Percy Bysshe Shelley
John Keats
Thomas Moore
Sir Walter Scott
Jane Austen
Charles Dickens
William Makepeace Thackeray
George Eliot
Charlotte Brontë
Emily Brontë
Elizabeth Gaskell
Anthony Trollope
Wilkie Collins
Charles Reade
George Meredith
Edward Bulwer Lytton
Benjamin Disraeli
Thomas Love Peacock
Mary Shelley
Fanny Burney
Maria Edgeworth
Sydney Smith
Henry Hallam
Sir Walter Raleigh
Francis Bacon
Richard Hooker
Edmund Spenser
Sir Philip Sidney
Thomas Nashe
John Lyly
Thomas Kyd
Christopher Marlowe
Ben Jonson
John Donne
Francis Beaumont
John Fletcher
John Webster
Thomas Dekker
Thomas Middleton
John Marston
Cyril Tourneur
Philip Massinger
John Ford
James Shirley
Thomas Heywood
Robert Greene
George Peele
Thomas Lodge
John Lyly
Thomas Nashe
Thomas Kyd
Christopher Marlowe
Ben Jonson
John Donne
Francis Beaumont
John Fletcher
John Webster
Thomas Dekker
Thomas Middleton
John Marston
Cyril Tourneur
Philip Massinger
John Ford
James Shirley
Thomas Heywood
Robert Greene
George Peele
Thomas Lodge
Age of Homer
Age of Pericles
Augustan Age
Age of Dante and Chaucer
Age of Elizabeth
Present Age
Age of Queen Anne
Age of Johnson
Age of Wordsworth
Age of Tennyson
Age of Victoria
Rise of Rome
Fall of Carthage
Fall of Rome
Rise of Persia
Persian Wars
Alexander the Great
Rise of Greece
Punic Wars
Hannibal
Julius Caesar
Augustus
Nero
Trajan
Hadrian
Marcus Aurelius
Constantine
Rise of Christianity
Rise of Mohammedanism
Crusades
Charlemagne
Alfred the Great
Norman Conquest
Hundred Years War
Wars of the Roses
Tudors
Stuarts
Hanoverians
Saxons
Normans
Plantagenets
Wars of the Roses
Hundred Years War

give him a simple straight line with a cross in the centre, and let him develop his chart himself, putting in his own landmarks as fast as he has any to place there. But no chart or symbol should be put before the child until his mind has fully grasped the idea. That the child may not load his mind with names of authors, it is well for him to place the best thought he has received, instead of the author's name, as a landmark. That children need not confound these symbols with the things symbolized is proved by the fact that so many pupils invented different symbols or ways of indicating the links in their line of knowledge. A knowledge of the names of authors is not a knowledge of literature. It is only as the child becomes acquainted with the thought of the writer, it is only as he recognizes the individuality or the personality of the writer in his own works, it is only when he has taken the book into his heart and made its author seem like a comrade, that the book or the writer is really a landmark. When the child sees a story "sprout" among the myth-makers, and creep along until it pushes forth its leaves in another age, and finally blossom into song in yet later times, his landmarks will seem to bear an organic relation to the world in its entirety. The world will no longer seem a wilderness of isolated facts. In addition to our chart, I append lesson plans in reading which are so copious that out of any one of them a year's work can easily be selected.

Before a child is seven years of age it is probable that much of his work should be desultory. It is the myth-making period of his life, and his mind is one great wonderland of mysteries. But if his parents or teachers are wise they will keep in mind the truth that some time in the future he will need to have his facts and fancies come into shape, and will plan their stories to that end. It is always foolish to try to cultivate reason in a child before the imagination has had its play. Little children in a normal condition love imaginative stories, and many of the nursery tales so dear to very young children are of classic origin, and would be far better school-room studies for first and second grade children than the "Oh see my nag" literature which we find in some school-readers. Jack and the Bean-Stalk, Red Riding Hood, Three Bears, Cinderella, Jack the Giant-Killer, Puss in Boots, Ugly Duckling, Hop o' My Thumb can be found in cheap toy-book editions, and are recognized nursery classics. To cut off such stories from a child's life is to prepare him to become stupid in after-life. The brightest pupil I ever had, the one who could pass an examination where two hundred and thirty others failed, the brightest in arithmetic and grammar, and in after years in abstruse philosophy, was brought up on "inane fairy stories."

Scudder's Book of Fables and his Book of Folk Stories should be school-readers, and in every young child's hands.

Plan of Story telling in First year or Grade.

Average age six years.

Story of Daniel in the Lion's Den.
Red Riding Hood. Jack and the Beanstalk.
Apollo and other Myths.
Cinderella.
Scudder's Book of Fables.
" " " Folk Stories.

Circe's Palace.

Bryant's Odyssey.

Story of Ariadne from Catullus.

Story of Phaeton from Ovid.
Story of the Prodigal Son.
Stories of Roman Heroes.
Ovid's Story of Arachne.

The New Year's Bargain — Susan Coolidge
By Wayside and Seaside — Julia McNair Wright
Each and all.
Seven Little sisters.
Hans Andersen.
Eliot's Poetry for Children.
Rainbows for Children — Lydia Maria Childs
Stories from American History.

The Adventures of a Brownie, Rosebud, from The Harvard Sophomore Stories, are good supplements to first and second grade reading. Howells's Christmas All the Year Round should be published as a school primer for primary schools, and there ought to be a very nicely illustrated little book of Greek myths compiled for primary grades. Many teachers have agreed with me on that point.

De Garmo's Fairy Tales, Clara Doty Bates' Classics in Baby Land, and even Mother Goose are too interesting to older people not to be classics for children in the nursery and first grade at school. Other nursery classics which have been recommended for this chapter by kindergarteners are Mrs. Ewing's Miscellaneous Stories, Lydia M. Child's Rainbows for Children, Giants of Killarney (in Wide Awake for 1887), Aunt Louisa's Wee Wee.

When a child enters the first grade he is supposed to be six years of age, and at the end of one year, or at the age of seven, he is supposed to enter the second grade. When he is far enough advanced to enter that grade he ought to be able to begin to get his facts arranged into something like systematic order. I am working all the time on the fact that fifty per cent. of all children who ever enter school leave at the age of ten.

At seven years of age the child can easily grasp three epochs of the world's history. This will be

the little skeleton which is to grow, as well as to be clothed with growing flesh. I have been much interested in observing a seven-year-old child to whom I told stories of the present age and of the long past (the myths of Greece) and of the age of Christ, by teaching him to draw a straight line and put a cross in the centre; he soon learned where to locate his myths, where his New Testament stories, and where the stories from the present. At the age of eight years — when the child enters the third grade — his outline should expand to take in a new landmark. Perhaps the "age of chivalry" may be the best, since so many tales appealing to childhood come in there. Any teacher who has never educated herself in ancient classics has a rare opportunity to increase her own knowledge at the same time that she gives related lessons in literature in this grade. Take as an example the myth of Pegasus. She can make a little diagram on the blackboard showing the child where the story of Pegasus originated. She can tell it to him as a myth, and have him read it to her from Hawthorne's Tanglewood Tales, and then learn Longfellow's pretty little poem, Pegasus in Pound.

Or if she wish to teach him the use of good language at the same time that she helps him to form a taste for good reading, she may let him read the two stories, King Midas from Tanglewood Tales and Ruskin's King of the Golden River, and

Plan of Literature or Reading for Second Grade.

Average age Seven years.

Ages before Christ. | Age when Christ lived | Ages since Christ

Ages before Christ.

Bible Stories
Noah's Ark 3000 B.C.
Story of Jonah 860 B.C.

Greek Classics
Aesop's Fables ..... Scudder

Oral.
- Proserpine.
- Ceres.
- Hermes.
- Neptune.

Reference books for Teachers
Bulfinch's Age of Fable.
Cox's Tales of Ancient Greece.
Hawthorne's Wonder Book.

Age when Christ lived

Walking on the Water.
Story of the Loaves and Fishes.
Calming the Storm.
Angel appearing to Shepherds.

Stories from Roman History or Roman Classics

Dryope from Ovid.
Marriage of Thetis ..... Catullus
Aristœus ..... Virgil's fourth Georgic

Ages since Christ

Science
A study of the Orange followed by Story of the Golden Apple.

Fairy Frisket.
Wings and Fins.
Feathers and Fur.
Paws and Claws.

Fairy Stories.
Story of a Brownie.

Robinson Crusoe.
For Morals.
Little Lame Prince.
Little Lord Fauntleroy.
Parents' Assistant.

compare the two kings. "Which king was the better?" "Was either king more to be envied than a common laborer?" Such questions will bring out a child's thought, and his language can be observed and corrected. There is no better opportunity for a child to learn practical grammar.

In the fourth grade a child can add two landmarks to his outline — the ages of Homer and Pericles being all one great Greek age, and the age of Dante and Chaucer all one great epoch. In this grade he can add not only to his stock of myths, but he can trace many of them from the early myth-making period to later writers. The myth Cupid is a fine one to hunt down, and pictures of Cupid are so common and so pretty that any child would be interested in him. He can be traced from the early myth to the golden age of Greek literature, where the pretty poem The Threat of Cupid was written. It is translated by Herrick. John Lyly's Cupid and My Campaspe, Leigh Hunt's Cupid Drowned, Tom Moore's Cupid Stung are all cunning little studies to illustrate the adventures of "the tiny rascal," and may serve not only to fix landmarks of history in a child's mind, but give him a taste for what is artistic in the world of design. Every child in third and fourth grade ought to have a Hanson's Homer and Virgil. These books are so simple and so clean and so well illustrated that no

objections can possibly be offered to them. A child could read them through in three or four hours, and I have used them even in a club of teachers they are so interesting. In the fourth grade the myth of Proserpine used with the German story of The Sleeping Beauty affords delightful grammar lessons, and shows the child how an old root of the myth-making period may produce a new blossom in the age of Chaucer.

In addition to the studies mentioned, the following books for third and fourth grade pupils are usable and desirable. The names of some studies are purposely repeated.

Gulliver's Travels, Robinson Crusoe, Being a Boy, Sandford and Merton, Swiss Family Robinson, Prince and Pauper (the funniest story I ever read), Rip Van Winkle, Cudjo's Cave, by Trowbridge, Little Lord Fauntleroy, Heidi, Ruskin's King of the Golden River (a book with a bad moral as well as a good one), Little Women, Daffydowndilly (a fine story to teach children the ugliness and hardships of idleness), Arabian Nights, Daudet's Red Partridge, Susan Coolidge's The New Year's Bargain, Eliot's Six Stories from Arabian Nights, The Snow-Image, Grimm's or Andersen's Fairy Stories, Burroughs's Birds and Bees, Bulfinch's Age of Fable, Yale's edition of Bulfinch's Mythology (for teachers), Hawthorne's Tanglewood Tales and Wonder Book, Bulfinch's Age of Chivalry, Miss Starr's Stories of the

Literature plan for Third Grade or year.

Average age of pupils eight years.

Bible Stories.
Pegasus.

Hercules.....Sampson.
Compare these two.
Atlanta's Race.

.....Ovid.
Country and City.

Hyperboreans.....Pliny.
King Midas.....Horace.
Mouse.....Horace.

Compare these two.

Tantalus.
Bellerophon.

The Cat Goddess of Egypt.
Eber's Picturesque Egypt.

Virgil's story of the Wooden Horse.

Ovid's Death of Icarus and Pygmalion and Galatea.

Ariadne from Catullus

Bulfinch's Age of Chivalry, or Hanson's Stories of King Arthur.

—— Science ——

Birds and Bees Burroughs.
Aunt Martha's Corner Cupboard.
Longfellow's Pegasus in Pound.
Hawthorne's Pegasus.
Schiller's Pegasus.
Study these to find how a modern thought comes from an old one.
Ruskin's King of the Golden River.

Hawthorne's Daffydowndilly.
and Snow Image.

Swiss Family Robinson.
Aldrich's Baby Bell.

Saints, Adventures of Marco Polo, Sarah Orne Jewett's Play-Days, Mrs. Stowe's Pussy Willow and A Dog's Mission.

So many pupils leave school from the fifth and sixth grades that it is of the greatest importance that the reading should be made as interesting as possible, and this is particularly the case in poor districts in cities. In these grades the child can easily add to his fourth grade outline two new landmarks. He can separate what in the fourth grade he called the great golden age of Greek literature into the age of Homer and the age of Pericles, and he can insert the age of Shakespeare between the age of Dante and Chaucer and the present age.

In these grades any teacher or parent with the least literary taste may find pleasure for herself as well as profit to the child by tracing down the myth of The Animated Trees or the myth of Phaeton. For the former study, the myth of Daphne in Bulfinch's or Cox's Mythology, the story of Polydorus in Virgil, the story of the Suicides in Dante, The Meeting of the Dryads, by Oliver Wendell Holmes, the poem Rhœcus, by Lowell (an exquisite poem), Old Pipes the Piper and the Dryad, by Frank R. Stockton, form a series in which the derivation of modern thought from the ancient, or the evolution of modern thought from a myth, may be made a basis for good thought, for the establishing more firmly

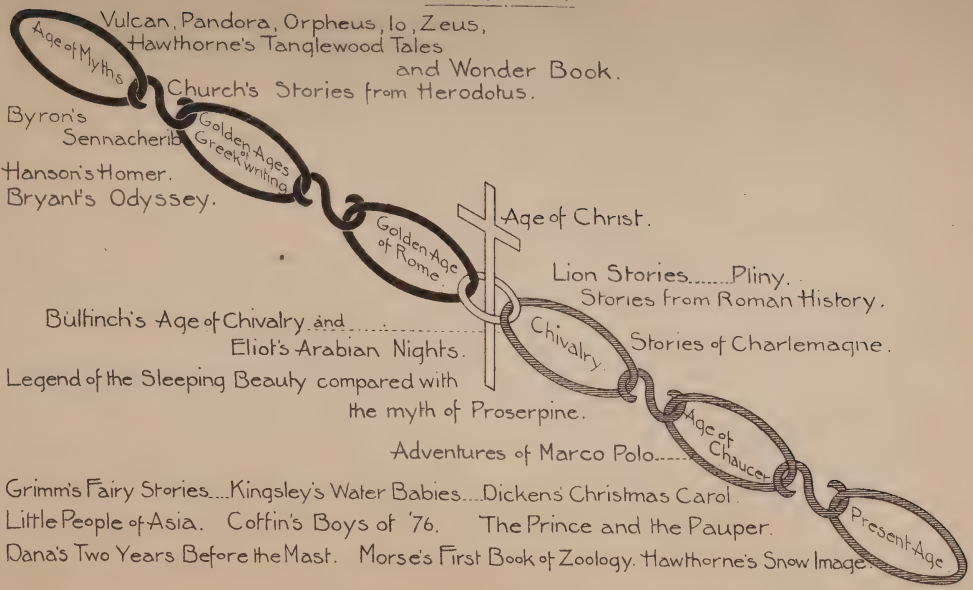
literary and historic epochs, and give opportunities for grammar lessons as well as reading and spelling lessons. The story of Pipes should be published as a study for fifth grade children.

One of the finest experiments I have seen in tracing a family of myths and legends to one source was made as follows: Each child was supplied with Southey's poem, Bishop Hatto, and Browning's Pied Piper of Hamelin. They made careful studies of these poems, and then read the story of the Children's Crusade from Champlin's Encyclopedia. The story of William Tell was told as a historic legend, and followed by the myths of Apollo, Orpheus, and Perseus. Then as a surprise, the teacher summed up the evidence that all of these stories except that of the Children's Crusade were myths and closely related. The reference book used to get at this evidence was John Fiske's Myths and Myth-makers.

The myth of Phaeton is very traceable from Bulfinch's Mythology to John G. Saxe's humorous poem. The myths of Jupiter, Mercury, and Charon, followed by the stories of Diogenes and his tub, Pythagoras and his belief in the transmigration of souls, Socrates drinking the hemlock, and a few other interesting tales from Fénelon's Lives of the Philosophers (a small book, simple, charming in style), and these followed by Lucian's Dialogues, give a series of lessons irresistibly funny for the most part, while serving to fix more firmly

Literature plan for Fourth year or Grade.

Average age nine years.


Age of Myths
Vulcan, Pandora, Orpheus, Io, Zeus,
Hawthorne's Tanglewood Tales
and Wonder Book.
Church's Stories from Herodotus.
Byron's
Sennacherib
Golden Ages Greek writing
Hanson's Homer.
Bryant's Odyssey.
Golden Age of Rome.
Age of Christ.
Lion Stories.....Pliny.
Stories from Roman History.
Bulfinch's Age of Chivalry and
Eliot's Arabian Nights.
Chivalry.
Stories of Charlemagne.
Legend of the Sleeping Beauty compared with
the myth of Proserpine.
Age of Chaucer
Adventures of Marco Polo.....
Grimm's Fairy Stories....Kingsley's Water Babies....Dickens' Christmas Carol.
Little People of Asia. Coffin's Boys of '76. The Prince and the Pauper.
Dana's Two Years Before the Mast. Morse's First Book of Zoology. Hawthorne's Snow Image.
Present Age

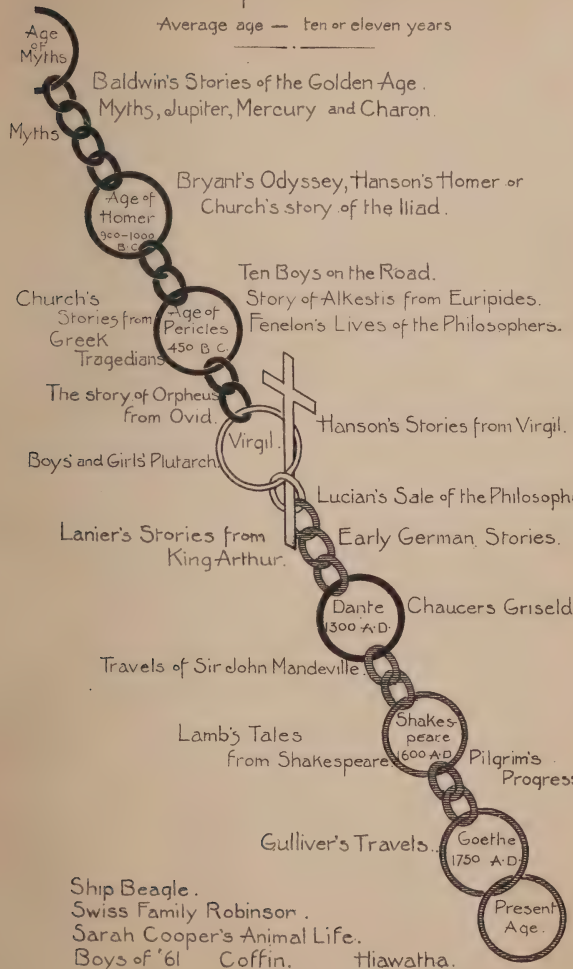
three epochs, the myth-making age, the age of Pericles, and the years following Christ. Of course some diagram of these landmarks should be kept before the child, that he may grasp with his eyes as well as with his hearing the distance between these outbreaks of classic thought. I have often told the story of Alkestis from Euripides to sixth grade pupils, and let them discuss the bravery of Alkestis as a grammar or language lesson. I have found second grade children equally pleased and interested in the story; indeed, age has little to do with the ability of children to receive classic thought and see its relation to modern thought. There is too much of a tendency to "grade" everything. It is a pleasant sight to see a whole family from the aged grandparents to the wee bairnie enjoy the same story. Any book is not good enough for the youngest child in the primary grade unless it would be a good book for the teacher or parent. There is too much solicitude on the part of school superintendents about "flying over the heads" of children. It is one of a teacher's griefs that, work as hard as she may, some pupils will outstrip her in one direction while she is taking the lead in another.

As supplements to fifth and sixth grade work, or as lists for home libraries, the following books and studies are appended, though a few of them may be "too old" for very slow children, or for those who have been accustomed to weak reading.

Feats on the Fiord; Tom Brown's School Days at Rugby, a book with which I have found sixth grade pupils delighted; The Story of a Bad Boy by Aldrich, a book in which a boy finds that it pays better to be good; Pickwick Papers; Ware's Zenobia, and Aurelian; Paul and Virginia; Mosses from an Old Manse; Hoosier Schoolmaster, Lamb's Essay on Roast Pig (a study with which fifth and sixth grade children have much fun in reading); Pilgrim's Progress, followed by Hawthorne's Celestial Railroad; Gray's Story of The Children's Crusade; Undine; The Courtship of Miles Standish; Hiawatha; Baron Munchausen; Evangeline; Ten Boys on the Road; Baldwin's Stories of the Golden Age; Cox's Tales of Ancient Greece; Ruskin's Ethics of the Dust; Fénelon's Lives of the Philosophers; Church's Stories from Greek Tragedians; Church's Stories from Herodotus; Ovid for Young Folks; Lucian's Dialogues; Kingsley's Greek Heroes; Marcus Aurelius; Canon Farrar's Seekers after God; The Last Days of Pompeii; Lanier's Morte d'Arthur and Froissart; Baldwin's Story of Siegfried and Story of Roland; Reynard the Fox; Mrs. Haweis's Chaucer's Stories; Travels of Sir John Mandeville; Lamb's Tales from Shakespeare; Bulfinch's Stories of Charlemagne; and any or all of John Burroughs's works. Thirty copies of his Pepacton were given to one of my sixth grade classes by the Chicago Board of Edu-

Literature plan For Fifth Grade

Average age — ten or eleven years



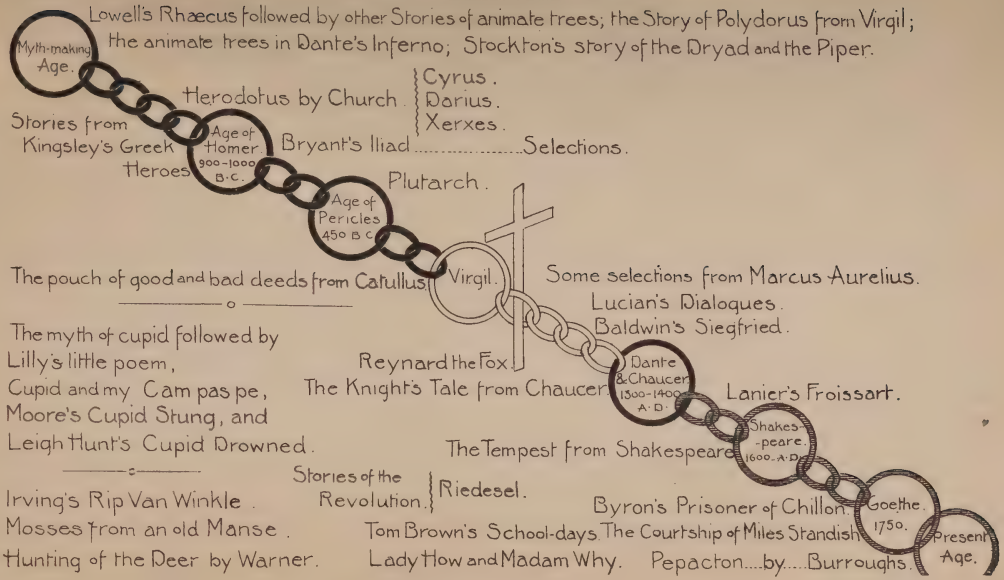
cation, and I never heard more vigorous and enthusiastic reading from children than their first reading of these essays.

I am aware that I "have set too abundant a table" in the lists of books which I have given; but I have aimed to cover all tastes and all shades of circumstances, and to give several books bearing upon each of the eight leading epochs of literature as well as to furnish a few connecting links between those great outbursts of thought. I know of many children who have read more than twice as many books as I have mentioned, all of the veriest trash, and they have not yet lost their red cheeks or satisfied their appetite for worthless books. I have seen many a Sunday-school catalogue whose stock was of a bad quality, and children reading two volumes per week or a hundred per annum. In my lists I do not aim to provide one volume per week, and in any case I should not expect a child to eat all the food on the table. He should take only enough to live and grow by. In seventh and eighth grades pupils have a great opportunity to insert more connecting links between the landmarks already discovered in the lower grades and to get a still fuller knowledge of the organic relation of writings in each epoch to the whole body of literature, to see in modern thought the new channels, the more intricate interweavings which the old threads make. Adding to his old knowledge of the myth-making ages from Ragozin's

Chaldea, Ruskin's Athena, or Murray's Mythology (or Tanglewood Tales, if he is unacquainted with that book), and any good history, he can pass on to some better translation of Homer, perhaps Bryant's, and find more poetic thought than Hanson's little prose volume gave. Or if he feels abundantly satisfied with such knowledge as Hanson's volume furnished, he can find in Edward Everett Hale's A Bit of Possible History the links which connect Homer with David and Solomon of the Bible. In the third epoch, the age of Pericles, he can associate Confucius with Zoroaster and Buddha (see James Freeman Clarke's The Ten Great Religions), the story of Daniel from the Bible, with what he has previously learned in Fénelon's Lives of the Philosophers. Although these studies border on the age of Pericles rather than belong to it, it is better to get them associated in one large group than to try to divide them into many small groups. A careful study of Prometheus from Plumptre's translation of Æschylus, followed up by the same topic as treated by Goethe, Shelley, Lowell, and Longfellow, or the Alkestis of Euripides, or the story of Iphigenia from Euripides told by the teacher, followed by Goethe's Iphigenia, may serve not only to revive the life of that epoch, but to relate it to the thoughts in other epochs. Among the studies which follow each other in logical sequence, serving as connecting links between one

Literature Plan for Sixth Grade.

Age of pupils eleven or twelve years.


Lowell's Rhæcus followed by other Stories of animate trees; the Story of Polydorus from Virgil; the animate trees in Dante's Inferno; Stockton's story of the Dryad and the Piper.
Myth-making Age.
Herodotus by Church
Cyrus.
Darius.
Xerxes.
Stories from Kingsley's Greek Heroes
Age of Homer 900-1000 B.C.
Bryant's Iliad ..... Selections.
Plutarch.
Age of Pericles 450 B.C.
The pouch of good and bad deeds from Catullus
Virgil.
Some selections from Marcus Aurelius.
Lucian's Dialoques.
Baldwin's Siegfried.
The myth of cupid followed by Lilly's little poem, Cupid and my Cam pas pe, Moore's Cupid Stung, and Leigh Hunt's Cupid Drowned.
Reynard the Fox.
The Knight's Tale from Chaucer
Dante & Chaucer 1300-1400 A.D.
Lanier's Froissart.
Shakes-peare 1600 A.D.
The Tempest from Shakespeare
Irving's Rip Van Winkle.
Mosses from an old Manse.
Hunting of the Deer by Warner.
Stories of the Revolution
Riedesel.
Byron's Prisoner of Chillon.
Goethe 1750.
Tom Brown's School-days.
The Courtship of Miles Standish
Present Age.
Lady How and Madam Why.
Pepacton....by....Burroughs.

epoch and another, studies which actual experience has proved practical, may be mentioned the story of Faust from The Zig-Zag Journeys, followed by Marlowe's drama of Faustus; the myth of Theseus and the Amazons, followed by Chaucer's Knight's Tale, and Midsummer Night's Dream; the story of Orlando Mad from Bulfinch's Tales of Charlemagne, followed by Don Quixote's Fight with the Windmill, Slaying of the Wine Bags, Sancho Panza's Ride on the Saw-horse, and his Government of the Island (this series of lessons to show the rise and fall of chivalric literature); the drama of Philoctetes, followed by Enoch Arden, and that by the myth of Laocoön, the story of Laocoön in Virgil, and a discussion as to whether Philoctetes or Enoch Arden were the more to be pitied, or a discussion as to whether or not Sophocles were a greater artist for portraying physical suffering, these discussions supplemented by short selections from Lessing's Laocoön. There is no use in multiplying instances, since from lame and poor suggestions I have seen young practice teachers work out this problem of giving reading lessons relating one epoch to another in the child's mind and at the same time broadening their own intelligence. A well-known editor carefully looking through this plan remarked, "It is only a matter of time when parents will demand that their children read to some other purpose in the school-room than mere word calling, and when publishers of read-

ing books will be obliged to combine their efforts with the efforts of teachers in making reading the grand chain of world events that it ought to become."

Of studies usable in seventh and eighth grades not mentioned, or worthy of repetition, the following are appended: —

Rasselas, Silas Marner, Mill on the Floss, Scottish Chiefs, House of Seven Gables, Tale of Two Cities, Toilers of the Sea, Exiles of Siberia, The Man without a Country, The Marble Faun, Sir Roger De Coverley, Picciola, Snow-Bound, Samson Agonistes or Comus by Milton, Vicar of Wakefield, Lessing's Nathan the Wise, Demosthenes' oration On the Crown, Webster's Bunker Hill Monument Orations.

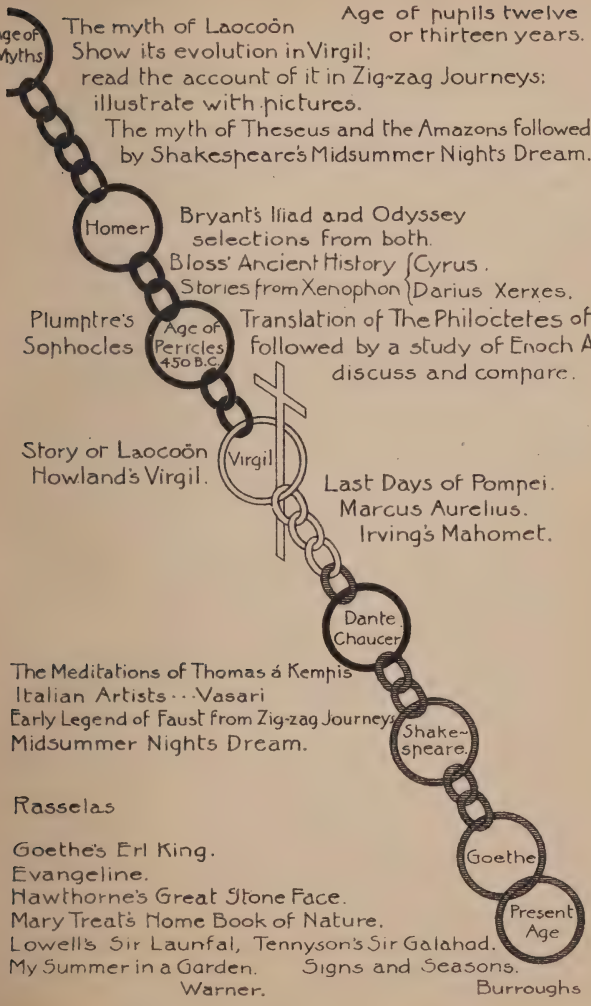
For Augustan age. Livy for Young People, Howland's Virgil, Sayings of Epictetus, Marcus Aurelius, Morris's Atalanta, and Ben-Hur by Wallace.

For ages between Christ and Dante. Roderick, Last of the Goths by Southey, Tennyson's Idyls, Longfellow's Golden Legend, Scott's Ivanhoe and Talisman; and Zenobia and Aurelian by Ware.

For the ages close to Dante, before or after. Lowell's Essay on Dante (in My Study Windows), Mrs. Ward's Life of Dante, Miss Rossetti's Shadow of Dante, Longfellow's translation of The Divine Comedy, The Niebelungen Lied,

Seventh Grade or Year

Age of pupils twelve or thirteen years.



Ormsby's translation of The Cid, Morris's Lovers of Gudrun, Forestier's Echo from Mist Land, Macaulay's essay on Petrarch, Schiller's William Tell, Rienzi by Bulwer, Lanier's Froissart.

Book of Gems from all Epochs, Holmes's Autocrat of the Breakfast-Table, and Craddock's Down the Ravine are studies of modern life worth the attention of eighth grade pupils.

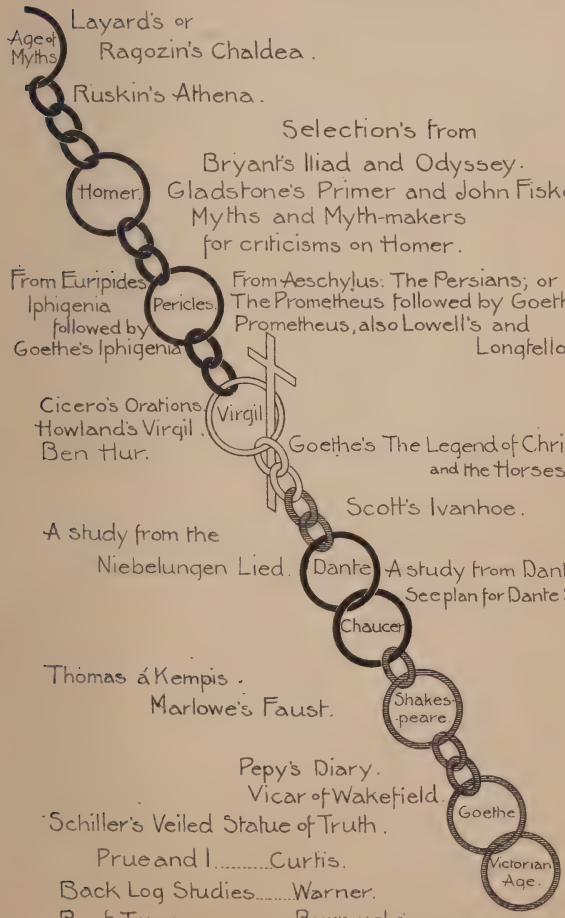
A word to those teachers in Normal Schools who have asked me to suggest to them a course of reading for the young teachers in their Training or Practice Classes. I would select typical studies from any of the plans given in this book (or else I would invent something better), and give to the practice teachers exactly what I should want for myself, the same studies that primary and grammar pupils need to lead them into a perception of the fact that literature is but the evolution of the thought of humanity. The Phædo of Plato or his Symposium, followed up by studies from Epictetus, Marcus Aurelius, and Emerson; Frere's translation of The Birds of Aristophanes, followed by A Midsummer Night's Dream; Marlowe's Jew of Malta, followed by Shakespeare's Merchant of Venice, Fénelon's Telemachus, the drama of Antigone, — any of these studies in connection with a chart are such as members of a training class would be glad to make in addition to some of the studies already mentioned in the grammar grades. Every member of a training class ought to become thoroughly acquainted with at least one

of the five books which critics call literary bibles, the five books which stand to other books as the Bible stands to other books of religion. If young practice teachers bring into their practice work the studies herein suggested for lower grades, they cannot fail to help themselves to as broad a knowledge of literature as I am able to suggest.

The young teacher is apt to fall into the habit of giving children "goody-goody" books. This class of reading is far more pernicious than is epigrammatic literature. I mean the one-sided novel which is hidden under the name of some story for girls, the novel which has lost its artistic balance through the undue emphasis of some virtue or some vice. I once gave such a book to a sixth grade pupil to read, and she returned it to me saying that the heroine was "too good." It was the story of a little girl who went to a sewing society to dress dolls for a church fair to be held for the benefit of some army hospital. Of course she was rewarded by getting a lame soldier for a husband. All of that writing which gives a husband as a "Reward of Merit" is more or less lacking in balance, and resembles those problems in arithmetic whose answers are found in the back of the book. Novels which furnish higher problems for thought serve higher purposes of culture. Craddock's Floating Down Lost Creek, Cable's Grande Pointe, Little Lord Fauntleroy, Marble Faun — one of such studies as these is worth more than all the "goody-goody" books ever written.

Eighth Grade Plan.

Average age of pupils fourteen or fifteen years.



CHAPTER IV.

SCIENTIFIC, GEOGRAPHIC READING, TRAVELS.

The poetry of earth is never dead.

KEATS.

THAT a child's reading should never be anything but a supplement to his observations is the theory of modern scientists, but it is no more correct than that a child should forever carry crutches to help himself in walking.

As a painting often calls our attention to things in nature which we might otherwise never have observed, so reading may precede observation instead of following it.

The theory is a good one, however, and worthy of careful consideration. It is one which applies to scientific and geographic reading almost universally. It is well that the value of science in a child's education is beginning to be recognized, and that he is taught to study the beautiful things in the bright world around him rather than other people's words concerning the things. Science is greater than scientific literature, and the two should not be confounded because descriptions cannot furnish that harmonious whole which the eye takes in at a glance. The office of the poet is greater than that of the scientific writer, since the

poet wishes to present us with images which we cannot discover for ourselves, images so vivid and complete that we fancy we have the things themselves before us, and cease to be conscious of an effort to grasp in part; while the scientist merely enumerates slowly one by one the details from which we are expected to form a picture. If the details are retained at all, it is only through great effort that their impression is recalled with sufficient rapidity to obtain an idea of the whole. For this reason pictures are much more serviceable in the study of science than are books. Scientific reading does little more for a child than to give him the words of a laborious writer. It does not enable him to see the thing itself. After an object has been verbally dissected, it is almost impossible for a child to reunite the details to form a concept of it as a whole. A painter beautifully expressed the difference between the poetry and science of objects when he said, "It is the flower in the field standing among its fellows, with its natural background of field colors, that appeals to my imagination, and not the poor dead thing that has been picked to pieces that its parts may be shown."

Scientists too often are more concerned with setting forth separate parts than with producing pictures of totals; hence scientific writing tends toward the epigrammatic rather than toward the artistic, and produces no lasting impression on the

child's mind. It comes under the head of "learned lumber," and he throws it off at his earliest convenience. It might be compared to a crazy-quilt whose colors delight the eye momentarily, but, having no plan, gives no lasting pleasure.[1]

The more recent scientists who show objects in the light of their growth have overcome this difficulty to some degree, and yet the influence of scientific reading, even when preceded by observation, deserts a child more quickly than the influence of any other literature except that historic writing which is full of dates. Its pictures, however vivid, prove more elusive to the memory. The reason for this is that it partakes more of statistics than of motives. A child may dissect an insect, a bee perhaps, examine all of its parts, make drawings of each part, and write full descriptions of it, and yet it will be but a short time before he can tell you almost nothing about it. Not until human motives are introduced will the average child retain any vivid impression of it. The following examples from Virgil and John Burroughs serve as illustrations. Burroughs tells us that "when a bee brings pollen into the hive he advances to the cell in which it is to be deposited and kicks it off as a man might his overalls or rubber boots, making one foot help the other; then he walks off without ever looking behind

[1] I have adapted some of these thoughts from Lessing's Laocoön, since they express my own ideas exactly.

him; another bee comes along and rams it down with his head, and packs it into the cell as a dairy maid packs butter into a jar;" that "the bee evolves his wax from his inner consciousness," and "waters his honey as a milkman waters his milk."

Virgil says that one king bee is handsome while another "looks hideously ugly, like a parched traveller coming from a dusty road who spits dirt out of his mouth;" that "the bee has a mighty soul in a little body;" and that "their battles can be checked by throwing a handful of dust over them." Such writing as this will remain with a child when classified scientific literature has left him, since it furnishes more imagery and appeals to the human side. In the same way Darwin in his Origin of the Species gives us a chapter on the habits of ants, their human practice of milking little cows, and their inhuman methods of obtaining slaves.

I have seen a very young boy shake with laughter over this chapter after reading it many times, and it could not fail to interest children in primary grades. The chapter which describes the devil-fish in Victor Hugo's Toilers of the Sea is of the greatest value. Pupils in grammar grades can get no better idea of Hugo's wonderful scientific powers than by reading that chapter, and yet it would lose its pathos if separated from the whole story. It is worth any teacher's while to

make a study of the book, that she may give her pupils a synopsis of that story in connection with the chapter. Thoreau to some extent and Mary Treat in her Home Book of Nature reveal without an attempt at parade the human element. It is the personality of the author in John Burroughs's essays which make his sketches so charming. We see the twinkle of his eye in his pages. To do away with his fun and frolic and turn his writings into cold-blooded science is to spoil him for children, and it takes only a stupid teacher to do that. In contrast with this scientific writing, which combines fact with creative imagination in such a way as to give us literature as well as science, take the following illustration of some of the so-called scientific literature which is written down to the comprehension of children : —

"My dear little children, you all like to go to market and look at ducks, and you like to look at pictures of ducks, so I have written this little story to tell you all about them. And first you must know that there are many kinds of ducks." Surely the little children who fall victims to such well-intentioned writers "are persecuted for righteousness' sake." Beware of that quality of benevolence. Beware of all scientific literature which tends to destroy poetic grasp. Children who read even the best of scientific literature exclusively are apt to lack the poetic faculty. In writing, they give long descriptions of things,

using short sentences, and they lack ability to see largely; they lose out the soul of things. I once took a three-year-old child for a walk to a river, and he asked me to tell him a story, so I told him the story in Matthew Arnold's poem, The Forsaken Merman. In the story the wife leaves her husband, "the King of the Sea," and her little ones, that she may go up to pray in

"The little gray church on the sandy shore,"

and she never returns lest she lose her soul. Little Paul thought a while and said, "My mamma would not leave me." He relapsed into silence, thought a while longer, and then began to question. "How could people live under the water?" I asked him to tell me what he thought about it first, and he said he did n't believe it. The child had separated the truth from the fiction, had appropriated the truth, and rejected the falsehood, although but three years old. A child fifteen years of age brought up exclusively on scientific literature would not have done that. He would have given a description of the merman, the color of his eyes, the number of his toes, would have made him web-footed probably, and classified the wife among the higher order of animals because she had a soul. Little Paul detected at once the soullessness of the soul that would save itself at the expense of love and duty.

As Goethe's writings held not only a revelation

of the past, but a prophecy of all that Darwin and Spencer have written, so the study of science if rightly pursued should lead up to a greater instead of a less appreciation of the works of creative imagination. The science which kills the poetic faculty stands on an unsound foundation, and the poetry which sneers at science is equally tottering. Scientific and geographic knowledge should precede almost all intelligent reading, and form a basis whereon nearly all knowledge of books rests, and the study of science and geography should tend toward giving children such a related knowledge of the earth in its gradual development until it has become a home for man, that all subsequent reading may seem to him a new but natural outgrowth from what went before. The process of committing to memory from the pages of a text-book the few facts required to pass an examination, the usual method of learning geography in common schools, will never lead a child to anything more than a desultory knowledge of the earth. Let him but feel the growth of the earth in its various changes, and it will mean something to him that he will never forget. If the earth were stripped of all animal life it would yet have a life of its own, the singing of streams through the meadows, the rushing of rivers to the sea, the forming of new soils, the pushing forth of vegetation "to weave the earth-robe of the Deity." Geographic lore, though not recognized as

literature in the highest sense of the word, serves to emphasize what the text-book only suggests, and aided by other scientific reading may do much toward building the world up in the child's mind, as a grand unit, a thing of growth, rather than a few lumber piles to be unloaded as soon as examinations are over. Recognizing the need of a text-book which should lead up to a development of a world-knowledge, Colonel Parker has compiled a geography to that end. This book shows the practicality of presenting the subject of geography to the child in the scientific manner suggested by Guyot in his Earth and Man.

Some years ago I had the pleasure of seeing the experiment tried in a primary grade in an ideal manner with most gratifying results. Taking Guyot's Earth and Man as the basis of her work, the teacher proceeded from "the known," the fields and hills around the school-house, to the unknown, the earth in its successive stages of evolution until it became the home for man. Following the nebular theory, the attraction of invisible particles of world-vapor into nebulæ, the rotation of these gaseous spheres into a great rolling sun, the detached masses flying off as a drop of water flies from a whirling grindstone, to form worlds, these worlds acquiring a motion around their own axes at the same time that they acquired a motion around the body from which they were thrown, the earth as a gaseous ball, the earth

slowly cooling, its vapors condensing and falling as rain only to boil away again from its surface, the rock floor of the earth in its stages of growth, at first elastic, bending, swaying, sinking to become an ocean bed and rising to transform the ocean bed into colossal plateaus, the formation of rivers, their action eating and tearing away the land or in dissolving it chemically, the formation of mountain ranges and of soils, plant life, the animal creation, all these she pictured with something of that graphic power shown by Vedder in the magnificent swirls whereby he illustrates the Rubáiyát of Omar Khayyám. Every point of her work she illustrated either at the blackboard or by means of home-made devices, as, for example, when she swung a wet sponge at the end of a long string round and round rapidly to illustrate the force which threw the earth off from the sun, giving it its daily as well as its yearly motion. How much more geography meant to her pupils, although but eight or ten years of age, than it does to the children who commit to memory a given portion of a text-book and recite it verbatim; and their intense and continued interest in the theme as well as their intelligent understanding of it was undeniable. I have used a little book called The Unending Genesis as a sort of outline in my own teaching, since it gives the scheme completely; but it is a mere school-boy effusion by the side of Guyot's Earth and Man.

"Through what books may children most economically help themselves to this knowledge of geography?" There is no one book, and there are no few books exactly meeting the requirements. Winchell's Sketches of Creation almost covers the ground and makes a profound impression on older pupils, who describe it as "more interesting than a novel."

Of making many books concerning the early conditions of the earth, before the formation of its crust, of the earth as a planet, there is no end; but they are wordy and unprofitable. Almost any text-book on astronomy will give us the earth rounded and rolling in its early conditions ere the formation of its crust. I have seen a boy eleven years old pore over Steele's Fourteen Weeks in Astronomy until he got at the idea, and a ten-year-old boy tells me that he is entertained by Gillet and Rolfe's Astronomy. From a pupil of Professor Maria Mitchell of Vassar College, Antonia C. Maury, who has a well-earned reputation as an authority on these points, I have the following note:—

When I was very young I used to be greatly interested in a volume on The Starry Heavens, one of a series of children's books called First Steps in General Knowledge, by Mrs. Charles Tomlinson. It was written in the form of questions and answers, and I should think could be understood by any intelligent child of six or seven. It is a London publication. When a little older I read Lockyer's Elements of Astronomy with

absorbing interest. Herbert Spencer's Essay on the Nebular Hypothesis, published in his Illustrations of Universal Progress, is the most full and satisfactory discussion of this most wonderful of astronomical topics that I have ever read. It is not exactly easy reading, as there is much close reasoning in it. But as I understood it when about thirteen years old, you can imagine that it is written with that author's characteristic power of making deep subjects clear. I found it very striking and impressive, being pervaded with that sublimity of generalizing power that we find in all of Spencer's works. You probably know of Robert Stawell Ball's new book, The Story of the Heavens. I should think it would be the most popular of astronomical books. It is perfectly simple in style, beautifully illustrated, and discusses the more recent facts of science without bringing in anything at all intricate or abstruse.

In teaching the primitive chemical and rock changes I have seen children of the upper primary and grammar grades interested in Paul Bert's First Steps in Science, Dana's The Geological Story Briefly Told, Tyndall's Forms of Water, Kingsley's Lady How and Madame Why, Glaucus, by the same author, a description of the seashore and its changes, and Arabella Buckley's Fairy Land of Science. Regarding works on science for children, Professor Hodges of the Utica Academy says Arabella Buckley's are emphatically the best. "They are well written, poetic, entertaining, and at the same time scientifically correct

in every fact." Erosion is a topic which in the study of geography can hardly be emphasized too much. In sixth and seventh grades Lady How and Madame Why is decidedly the most profitable and the most usable book, while in the eighth grade Shaler's First Book in Geology pictures the great drama which the earth has been performing in its conflict with the waters through past ages in the most vivid manner. Having many copies of the book, I have used it as a school-reader in connection with other books of a similar nature, and have proved to my own satisfaction that forty-nine pupils out of fifty cannot resist its attractiveness. Kingsley's Town Geology treats the subject pleasantly, but in so patronizing a style that it caused some merriment among the children. "He is constantly contradicting himself," said one child; "he tells you that you need not know anything of chemistry to understand erosion, and then he tells you of the acids in water producing chemical changes in the earth it washes over, and then he talks to you as if you were a baby, and as if you did not believe him and he must prove it." This criticism was heartily seconded by the pupils in general, although they had to acknowledge the value of the book. Tyndall's Forms of Water proved more readable, and I have known much younger children intensely interested in it. Physical geography is always more interesting to children than political and local geography, and

should precede it. The terrible mistake teachers make in allowing little children to learn political boundaries; the imagination that is killed, the sterile pictures that are produced in the mind, what ought to be a vast substantial reality — all an abortive desert land of colored paper divided by dotted lines!

"The poetry of earth is never dead," but the poetry of such maps as are found in the ordinary text-book called a geography is as dead as a door nail.

There are some simple experiments in chemistry necessary in this scheme for getting a world's view of the earth, and I have found that after performing simple experiments in a chemist's laboratory, children enjoy reading from Leroy Cooley's little book on chemical experiments for children, and from Mary Shaw Brewster's First Steps in Chemistry, and in the Rollo books.

The history of the development of plant life and its distribution naturally follows the study of inanimate nature, but there is probably no one book that treats the subject as a matter of development. Fairy Know a Bit, Aunt Martha's Corner Cupboard (written in exceedingly bad style), for third and fourth grades, also Chapters on Plant Life by Sophie Herrick, give a good idea of the growth and distribution of plants. Mary Treat's Home Book of Nature contains the most interesting chapters on plant life I have seen.

It deserves great commendation both for its style and subject-matter, and holds sixth and seventh grade pupils with absorbing interest. Gray's How Plants Behave, Bailey's Talks Afield, Kirby's Chapters on Trees are books which have been repeatedly mentioned to me by book lovers as invaluable to them. In the sixth grade I have found children greatly interested in Dr. Hooker's Books of Nature, although I dislike them myself. Thoreau's Maine Woods, in the same grade, also Agassiz's Journey in Brazil, we found interesting and profitable.

The Maine Woods does more than to give an idea of the forests of that State — it pictures just as truly the whole northern belt of forests; and Agassiz's Journey in Brazil introduces us to tropical life in general.

John Burroughs's essay on Weeds, in Pepacton, and his Fresh Fields, Locusts and Wild Honey, and Wake-Robin, are to me the most delightful sources from which to draw information in regard to the distribution of plants.

In the study of animal life there is a wider range. Children love to investigate the living, the moving things. Wayside and Seaside, Paws and Claws, Wings and Fins, Feathers and Fur, for first, second, and third grades, Johonnot's books and Mrs. Sanborn Tenney's, for third and fourth grades, seem to be popular with children and with teachers, and are certainly much better than

the reading one finds in ordinary primary school-readers. For fourth, fifth, and sixth grades Sarah Cooper's Animal Life in the Sea and on the Land is worthy of being placed in every child's hands. In it the author continually keeps in mind the relation of the higher to the lower order; the book is finely illustrated, written in good style, simple, scientific, and never condescends to puerility. My pupils in fifth, sixth, and seventh grades preferred it to all others. Mrs. Stowe's Queer Little People, for third and fourth grades, is always amusing, and Morse's First Book on Zoölogy is pleasant and valuable to young folks.

A note from Mrs. Louisa P. Hopkins of Boston says: "I well remember how short the time seemed while we read Miss Buckley's books, — The Winners in Life's Race, Life and her Children, etc." I have been greatly interested in a letter written by Helen Keller of Tuscumbia, Alabama, a child seven years of age, blind, deaf, and a mute. In this letter she writes of Life and her Children as a book which she enjoys having her teacher read to her. John Burroughs's essays, An Idyl of the Honey-Bee, Tragedies of the Nest, Sharp Eyes, The Woodchuck, Bird Enemies, etc., would provoke almost any child into being a naturalist.

When in the study of geography, the earth has been peopled with animal and vegetable life, the distribution of the races, their customs and history come as a natural sequence. It may not be

practicable or even desirable for children to follow out any theories concerning the evolution of man from lower orders of animals, since there are a hundred links missing to every one which has been found, but it always amuses a child and excites his incredulity to discover that there are such theories. That the society of to-day in its best form is an evolution from early savagery when men were little better than brutes has become a matter of history undisputed, and it is important that children should recognize its truth. One of the most hopeless phases of childhood is the child's despair of himself when he has committed an error, and his lack of that philosophy which shall impel him to a development toward something better. I have seen a child hang his head for months, and refuse to forgive himself, for having done some wrong thing which looked to him like the unpardonable sin. To show a child the evolution of man from his early savage state to his present enlightened condition is to give him a moral basis of character, a hope for personal growth, and teachers even more than pupils need the thought which shall prompt them to put generous constructions upon the actions of others. A teacher's power of "thinking bad" into a pupil until the child actually accepts the disease thrust upon him and becomes bad is equalled only by her power to think him good until he has a chance to become good. Fiske's The Destiny of Man, Her-

bert Spencer's Education and Data of Ethics, Huxley's Evidence as to Man's Place in Nature, Lecky's History of Rationalism, and Max Müller's Philology are books no teacher can afford to leave unread. Clodd's The Childhood of the World is a simple, little, inexpensive book for children, the best exposition of the growth of the human race from low conditions to higher that I have seen. Ragozin's Chaldea is a most admirable book, and serves to connect the past with the present. It is one of the first books to go into a child's library. It is geography, history, and good literature all in one. Every child ten years old ought to have one; it cannot be praised too highly.

In the study of local geography a child needs to cull from many books, that he may associate the life of the country, the habits of the people with its structure; a few of these books he will cherish, reading and rereading them in after years. I have seen a six-year-old child read Seven Little Sisters and Each and All repeatedly with renewed interest at each reading. The following letter from Principal William C. Payne of Chicago gives a condensed summary of information on this point: —

Since the laws of development require that the child should go from the known to the unknown, from what is near to what is far, and that the most extended flights of the imagination (and what is the study of geography if it is not an exercise of the imagination?)

should have a firm basis in experience; I would hesitate to place the nebular hypothesis before the child at as early a stage as did the teacher you have mentioned; but would rather leave it to be introduced when the pupil's basis of judgment shall have been broadened by more extensive study. With this slight exception, I am convinced that the plan you have outlined, wisely comprehended and judiciously followed, will bring about far more true growth than is usually secured in the study of geography. The books suitable as aids to the study of local geography are so many and so various and yet so incomplete, that it is difficult to select a few and say "Read these and ye shall thrive." In truth, the pupils must drink of many fountains and hear the rustling of the corn of many lands before he may know the songs of the streams and the beauty of their waters. Among the more comprehensive and scientific books for teachers and advanced pupils The Earth and its Inhabitants, *Reclus*, stands preëminent. It is an exhaustive description of all countries, and next to it I would place Stanford's Compendium of Geography. Bird's-Eye View of the World, *Reclus*, here also takes its place, but will be found more useful for children than the above mentioned works.

Among the comprehensive books for children I would mention What Darwin Saw as the one book for all, and following this The Life and Voyages of Von Humboldt, Stories of the Nations, Boy Travelers, and Nimrod Series, *Knox;* the latter of these has more of the story character, and my pupils have used it with more enthusiasm than any other book in the fifth grade.

The Bodley Books, Hale's Family Flights, and

Zig-Zag Journeys also come under this head, and can be used by young pupils. Scribner's Geographical Readers are very good. The study of Europe may be well supplemented also by Dickens's Child's History of England, which will interest all, and Winslow's Fairy Geography, for the very little ones. Little People of Asia is true and very fascinating to the young pupils, while The Middle Kingdom of China is exhaustive and older.

Livingstone's Travels is the best one book on Africa, and Agassiz's Journey down the Amazon gives a fine idea of that region, particularly of its tropical vegetation. Among the books which story loving children may devour solus I may mention Warner's Being a Boy, "a drawing from life" of a country boy in New England, Eggleston's Hoosier Schoolmaster, Mrs. Stowe's Palmetto Leaves, Mrs. Custer's Boots and Saddles, all of which relate to our own country.

For Europe Hans Brinker of Holland and Feats on the Fiord of Norway give excellent accounts of the life in those countries, while Outre-Mer is a beautifully poetic story of Germany. Beyond the Himalayas, *Geddie*, gives a vivid description of mountain scenery. Chaillu's Stories of the Gorilla Country and Kingston's Young Llanero are stories of Africa and South America peculiarly fascinating to boys, and Kennan's articles on Siberia in the late numbers of the Century illustrate the geographical wealth of our periodicals.

As a supplement to Mr. Payne's letter I must add that Irving's Alhambra is undoubtedly the best book to read in connection with Spain, and

The Dog of Flanders from Little Classics is the sweetest and most pathetic portrayal possible of life in Belgium. A sixth grade room in Chicago last year gave up "candy money" to invest in Harper's Magazine, from which they studied South America, and the Atlantic Monthly has for some time past afforded the best studies of Greece. Scribner's also is a mine of geographical information; indeed, these four magazines are invaluable in the intelligent study of local geography.

CHAPTER V.

HISTORY AND BIOGRAPHY.

Lives of great men all remind us
We can make our lives sublime.
LONGFELLOW.

THE various hallucinations in regard to the study of history are even more numerous than the delusions which are cherished concerning the study of geography, and no end of theories have sprung up in consequence. An Englishman with an English axe to grind thinks a child should study only English history, and an American with an American axe ready for the grindstone would do away with all but American history, under the assumption or pretence that a child's loyalty or patriotism will be developed thereby, as if one can love his own country better by ignoring or cheapening other countries. The absurd idea is often found prevailing, that history is a separate thing from geography, and that a child can learn geography when he is young and history when he is older. And so children's minds are crippled by cramming pages of facts which are not sequential instead of looking upon history as a record of related events in the world's development. That children may "seem to be doing something," or

can make a better show in recitation, is the only rational way to account for the continued existence of the cramming method.

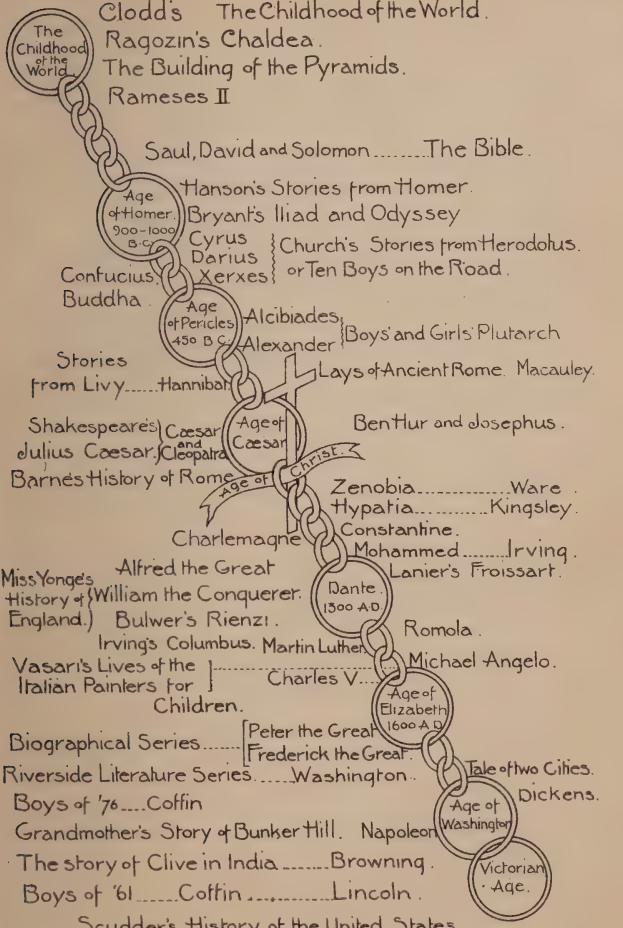
"When will history cease to be court-ridden!" exclaims Thackeray, and with equal fitness he might have exclaimed, "When will history cease to be battle-ridden?" "When will history cease to be date-ridden?"

How many hours have I spent in committing to memory pages of dates, or the names of kings and queens in their right order, or the names of the presidents of our own country, or descriptions of battles, and how few minutes have I taken to throw off the learned lumber.

There is another pedagogical phantasm that is worthy of analysis, namely, that a child has a closer conception or a more clean-cut idea of what is nearer to him in time and space than of that which is farther away. Take as an illustration the delusion that a child in Chicago has a more vivid idea of Milwaukee than he has of London, having seen neither of them; or that he realizes more fully the character of General Gates than that of Alexander the Great, because the former is only a hundred years away from him, while the latter is two thousand.

What a child needs in history is an outline of the world's affairs, where great men or great events stand as landmarks along the road; an outline which shall serve as a basis for all new dis-

Historic Landmarks for Children.



coveries, and in which new events shall constantly associate with the old; an outline in which history is continually interwoven with geography and geography with history, until both are an exposition of the growth of the world as a unit. For a child to dwell on English history, or on American history, throughout his whole childhood is as if he were taught to pound on one key constantly, that he might become a musician. History, like the musical scale, may be to us a revelation of eternal harmonies, or a picture of a few petty details, important only for the astounding reason that they are near to *us*. Children can learn history and amuse themselves at the same time by inventing chains of historic landmarks, and, reading in between the larger links, find out what smaller events lead to or from the larger. As a suggestion for this work I have inserted a chart of historic landmarks for children, and Miss Rice, teacher of history at the Cook County Normal School, has added another for teachers.

There are other books equally good, perhaps, bearing on the same topics. I have read pages and pages from John Fiske's Myths and Mythmakers to my eighth grade, to give them a knowledge of the myth-making ages as well as the age of Homer; and Gladstone's Primer of Homer I have found very serviceable in the study of the latter age. The practice teachers in our training class have been receiving and giving a course of

lessons which has aroused the greatest enthusiasm both in themselves and the pupils. Taking the "nesting-places of history," first in their geography work, then in history, and lastly in literature, they have practically illustrated the great advantage in making education one long line of thought instead of many choppy fragments. In tracing the events leading from the Aryans in their primitive home in the Oxus Basin to their later homes in India, Greece, etc., they have drawn freely from Max Müller's What India can Teach Us, and from Clarke's Ten Great Religions.

They have used Bloss's Stories from Xenophon as a school-reader in getting at the relation between the Persian invasion and the age of Pericles, and the children liked the book almost as well as Church's Stories from Herodotus. The latter book is simple enough for the third or fourth grade. The Children's Crusade by Gray we have found intensely interesting, and Abby Sage Richardson's Stories from Old English Poetry has been highly recommended to me; Mackenzie's The Nineteenth Century I have found invaluable in the seventh grade, and Miss Rice speaks warmly in praise of Scott's Tales of a Grandfather, Mrs. Oliphant's The Makers of Florence, and Cooper's The Spy. Coffin's The Story of Liberty finds an enthusiastic admirer in Superintendent Burroughs of Chicago, and a note from G. W. Cable mentions Prescott's Conquest

Historic Landmarks.

For Teachers.

of Mexico as one of the books he would lead a boy to read. He mentions Hume's England, also, as a history which interested him at the age of ten and a half years, and Cooper's and Scott's novels as desirable steps toward more severe historic reading.

Biography cannot be separated from history; it is one with it as geography and history are one, but in biographical reading one may find no end of printed matter which, if put into the hands of children, will kill off any taste their study of geography may have given them to people the earth with the great men who have been its life. Sarah K. Bolton's Poor Boys who became Famous, Girls who became Famous, and Famous American Authors, I have found more usable than more pretentious works, and many teachers have reported them to me as of great service. Abbott's biographies, like Lord's Beacon Lights, "have no virtue in them except that they are entertaining;" but to be "entertaining" is so great a virtue in a biography that one is doubtful whether to hunt down the inaccuracies or try to satisfy one's soul with truer but more stupid books.

Alfred the Great by Hughes, Charlotte Brontë by Mrs. Gaskell, Mary Queen of Scots by Miss Strickland, Fénelon's Lives of the Philosophers (a most interesting little volume), Autobiography of Franklin (Riverside Literature Series), Balch's Life of Garfield, Biography of William Lloyd

Garrison by his sons, are all books which afford such a quality of reading as not to destroy a child's taste for biographical works. I remember a pupil who could never tire of Goethe's Conversations with Eckermann, and Shelley's Letters; also, a class of sixth grade children who were greatly interested in the Life of Peter Cooper, and another that enjoyed Topelius's Charles XII. of Sweden and the Biography of Garrison.

It is a good sign that biographers are rising who recognize the greater value of workers above shedders of blood, and that men who have labored heroically with their hands for the good of humanity are beginning to be recognized among the real heroes of the world. In this direction Parton's Captains of Industry, Emily Pearson's Gutenburg and the Art of Printing, Gladstone's Life of Michael Faraday, and Mayhew's The Wonders of Science are books which teach the dignity of labor. Perhaps in just as effective a way John Burroughs's essay on the Roof-Tree, although not coming under the head of biography, makes home building an occupation worthy of a hero, while it gives us the author himself in his simple greatness.

CHAPTER VI.

UTILITARIAN LITERATURE, BOOKS OF REFERENCE, AND MISCELLANEOUS.

I count life just a stuff to try the soul's strength on.
BROWNING.

THERE are many books of a utilitarian character which may be more or less helpful to children who desire correct forms to help them in their childish inventions.

Of these, The House that Jill Built is the most interesting volume that I have seen used in the school-room. Lawrence's Adventures among the Glass Blowers, American Boy's Handy Book by Beard, Balloon Ascents from the Library of Wonders, also Optics and Arts from the same series, Lukin's Young Mechanic, and Routledge's Every Boy's Book — any of these books would please a child whose mind turns in the direction of mechanics.

Books on art, like most utilitarian books, furnish illustrations and theories rather those underlying principles which would enable a child to help himself to become an artist. Here the child must work out his results through the use of his hands and eyes rather than by the aid of books. Ruskin's Lectures on Art and his Modern Painters

afford good theories, but do not give the laws of perspective, or teach the practical handling of material in such a way that a child may become a self-made artist. A note from W. D. Howells says, "My daughter" (the little girl who illustrated A Little Girl among the Old Masters) "tells me that the best book on the subject of painting is Mrs. Jameson's Sacred and Legendary Art." Mr. Champney, the New York artist, speaks well of a series of cheap hand-books on various art subjects, published by Winsor & Newton, and the following letter from Miss Beson, formerly a teacher of fine arts in the St. Louis High School, affords more practical information than I can give.

It was my good fortune to teach the History of Fine Art in the St. Louis High School for twelve years, and I assure you I found the work very pleasant for teacher and pupils. One of the particularly delightful features of the study was that the work was continued years after the pupils left school. Besides the text-books, the following books were valuable in stimulating the pupils to general reading, and led the way to the study of the Philosophy of Art and the many valuable works on æsthetics. The short list I give is of such books as would interest pupils of about sixteen years of age. One would hardly expect younger pupils to take an interest in fine art.

Bulfinch's Legendary Lore, Bulfinch's Age of Fable, Mrs. Jameson's Lives of the Painters, Mrs. Jameson's Loves of the Poets, Semele, or the Spirit of

Beauty, by Rev. J. D. Mereweather; The Improvisatore, Hans Christian Andersen; Painting, Clara Erskine Clement; Sculpture, Clara Erskine Clement; Tone Poets, Crowest; Music and Morals, Haweis.

Lucy C. Lillie's Music and the Musicians could not fail to please any fifth or sixth grade child who had the slightest curiosity on the subject of musical instruments; and from George P. Upton, author of Woman in Music, and many other works which make him an authority in the musical world, I have the following advice: —

To your question, "Does a musician need to get any inspiration through musical lore?" I would reply that while it is not absolutely necessary for a musician to resort to musical lore for inspiration, it is certain that a musician of culture and general information about his art will have finer inspiration than an ignorant one or one only acquainted with the technique and theory of it. Knowledge is power in music as in everything else. There have been musicians of considerable promise who were dunces outside of their profession, but I have never been aware that they had much inspiration or enthusiasm. A musician with brains is always better than one without them. A singer or player without intelligence is never an artist in the real sense of that constantly abused term. The painter's famous advice to his pupil to mix his colors with brains is also applicable in music. Perhaps the best answer to your question is the fact that the most inspired musicians have been the most thoroughly grounded in the literature of their art. If I were to "make up a musical library"

for a child from eight to sixteen years old, I think I should select as follows: Schindler's Life of Beethoven, Bitter's Life of Bach (abridged), Holmes's Life of Mozart, Austin's Life of Schubert, Liszt's Life of Chopin, Wasiliewski's Life of Schumann, Judith Gautier's Wagner (Rienzi and Parsifal), Schoelcher's Life of Händel, Life of Weber by his son, Lampodius's Life of Mendelssohn, Bombet's Life of Haydn, Rockslio's History of Music, Grove's Dictionary of Music, Fetis' Music Explained, Bird's Gleanings from the History of Music, Queens of Song by Ellen Clayton, and were the child my own I would add my own books, giving analytical descriptions of the operas, oratorios, and cantatas. Such a library as I have outlined would not cost over twenty-five dollars, and would give a child abundant reference for all general purposes even in his after years.

It is a noted fact that parents and teachers are too delicate and too modest to give children the instructions necessary for them to have if they form wholesome habits of thinking concerning the natural relations in life. It rests with science to supply to the child such information as shall make all of Nature's laws beautiful as well as sacred. Gray's How Plants Behave, Packard's First Lessons in Zoölogy, Dr. Stevenson's Boys and Girls in Biology, Wilder's What Young People Should Know, are books which in their order lead up from the laws of vegetable life to the laws governing animal life in steps so related that children may form habits of scientific thought on subjects

which they are only too apt to learn in coarse whispers, and Mrs. Sheppard's Physiology for Girls and Physiology for Boys are books which ought to lead to clean thinking and good hygienic habits.

Essays in criticism tend directly in the best line of culture, since they open up the mind to the consideration of what is best in reading. In the seventh and eighth grades I have found Lessing's Laocoön, and Poe's essay on his composition of The Raven, and Lowell's Fables for Critics and his Study Windows usable, and for older pupils Stedman's Victorian Poets and Dowden's The Mind and Art of Shakespeare. Lanier's Science of English Verse is the most masterly — the most scientific — of any book of criticisms ever coming to my notice, but it is above the comprehension of pupils below the high school grades. "Champlin's Encyclopedia of Places and Persons, and his Encyclopedia of Common Things," says Superintendent Bright of Englewood, Illinois, "are almost indispensable," and I cannot speak too warmly in their favor. They are perfect mines of information. Among other reference books which I remember pleasantly as being especially helpful are Fields's Yesterday with Authors, Wood's Natural History for Boys, the American Statesmen series, edited by J. T. Morse, Wheeler's Noted Names of Fiction, Swinton's Outlines of History, Hawthorne's Grandfather's Chair, Mrs. Ward's Life

of Dante, Dickens's History of England, Talks about Law by Dole, Rich's Classical Dictionary, and Charles Ham's Manual Training.

There are three books which furnish motives for work, but hardly belong to the literature called "utilitarian," — books which I prefer to mention, however, in connection with that class. The Nürnberg Stove by Madame De La Ramé teaches how a stove-maker was a really great artist, because he made his stove a revelation of his deepest religious feeling; At the Back of the North Wind, the sweetest possible story of a poor child who led an ideal life under the most uninviting circumstances; and Jan of the Windmill by Mrs. Ewing, the story of a poor boy who becomes a noted painter.

LIST OF BOOKS REFERRED TO IN THE PRECEDING PAGES.

I USED to have great sympathy with cheap editions of books, but I am not sure but I shall change my mind regarding them, since I observe that children treat well-bound volumes with more respect than pamphlets, and perhaps invest the thoughts with more dignity and reverence. And yet I know what it is to place two-cent pamphlets in the hands of those pupils whose money has been worse than wasted in well-bound copies of "My Nag can Run" literature, the pamphlets serving as stepping-stones to better ideas of books — real books. And so I have catalogued in my list many of these cheap pamphlets, much against my taste.

A few of the books I know nothing of whatever, but have catalogued because they are recommended by some strong authority. I have tried to cover the necessities of school libraries, teachers' books, and children's reading.

Abbott's Histories. Harper & Brothers. 32 vols. $1.00 each.

Adventures of a Brownie. Mrs. D. M. Craik. Harper & Brothers. 90 cents. For first and second grades.

Adventures of Telemachus. Fénelon. Hawkesworth's trans. Houghton, Mifflin & Co. $2.25.

Adventures of Ulysses. Charles Lamb. Ginn & Co. 25 cents. For third and fourth grades.

Æneid of Virgil. Howland's trans. D. Appleton & Co. 2 vols. 50 cents each. The best study of Virgil for eighth grade.

Æschylus. Plumptre's trans. George Routledge & Sons. $1.50.

Age of Chivalry. Bulfinch. Lee & Shepard. $2.50.

Age of Elizabeth. Creighton. Charles Scribner's Sons. $1.00.

Age of Fable. Bulfinch. Lee & Shepard. $2.50.

A-Hunting of the Deer. Warner. Houghton, Mifflin & Co. (Riverside Literature Series.) Paper covers, 15 cents.

Ajax. Sophocles. Macmillan & Co. (Clarendon Press Series.) 50 cents.

Alfred the Great. Hughes. Macmillan & Co. $1.75.

Alhambra. Irving. Humboldt Library. Paper covers, 15 cents. A note from Amélie Rives says, "I read Irving's Tales of the Alhambra, Grimm's Fairy Tales, and Andersen's Fairy Tales when I was six years of age." She can thank Heaven that she escaped the "Do we go up?" literature of common school-readers. The Alhambra is a study to be used in connection with the geography and history of Spain; a study of the fifteenth century.

Alkestis (of Euripides). Potter's trans. Effingham Maynard & Co. Paper covers, 10 cents. Robert Browning's version of this story as given in Balaustion's Adventure is finer but not so complete.

American Authors. Houghton, Mifflin & Co. (Riverside Literature Series.) Paper covers, 15 cents.

American Boy's Handy Book. Beard. Charles Scribner's Sons. $2.00.

American Men of Letters. C. D. Warner, editor. Houghton, Mifflin & Co. 10 vols. $1.25 each.

American Statesmen. J. T. Morse, Jr., editor. Houghton, Mifflin & Co. 21 vols. $1.25 each.

Among my Books. Lowell. Houghton, Mifflin & Co. $2.00.

Ancient and Modern Greece. Felton. Houghton, Mifflin & Co. $5.00.

Ancient Classics for English Readers. J. B. Lippincott Co. 28 vols. 50 cents each.

Ancient Empires of the East. Sayce. Charles Scribner's Sons. $1.50.

Ancient Mariner. Coleridge. Houghton, Mifflin & Co. (In Modern Classics No. 7.) 40 cents. Effingham Maynard & Co. Paper covers, 10 cents.

Animal Life in the Sea and on the Land. Sarah Cooper. Harper & Brothers. $1.25. The most readable zoölogy for fifth and sixth grades that I have found.

Antigone (of Sophocles). Effingham Maynard & Co. Paper covers, 10 cents.

Arabian Nights' Entertainments. Townsend's ed. Houghton, Mifflin & Co. $1.00.

Arabian Nights, Six Stories from. Eliot. Houghton, Mifflin & Co. 48 cents. Recommended by Frank R. Stockton, Julian Hawthorne, Melville B. Anderson, Abby Sage Richardson, G. W. Cable, and George William Curtis.

Aristophanes. (The Birds and The Knights.) Frere's trans. George Routledge & Sons. Morley's Universal Library, No. 37. 40 cents. As good as an illustrated comic newspaper for throwing light upon the age in which it was written.

Arnold, Matthew. Poems. Macmillan & Co. $1.50. His Empedocles on Ætna is a fine study in connection with the fifth century before Christ.

Arts. (See Library of Wonders.)

Astronomy. Gillet & Rolfe. Potter, Knight, Ainsworth & Co. $1.75. Recommended by a ten-year-old boy.

Atalanta's Race, etc. William Morris. Rolfe's ed. Houghton, Mifflin & Co. 75 cents.

Athena, Queen of the Air. Ruskin. Lovell Library. Paper covers, 15 cents. An invaluable study in connection with the myth-making age.

Atlantic Monthly. Thomas Bailey Aldrich, editor. Houghton, Mifflin & Co. $4.00 per year.

At the Back of the North Wind. George Macdonald. J. B. Lippincott Co. $1.25. For fourth, fifth, and sixth grades.

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